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WHAT'S INSIDE?

4 **DIY** - Learn what it takes
to create a magazine with
Justin Habersaat

8 **CLUTCH**
Justin Fullam talks with
Neil Fallon

13 **COVER STORY**
Thrice
The Gaslight Anthem
Rise
Against

26 **SEE YOU AT THE WARPED
TOUR** with Kevin Lyman

27 **BRINGING IT BACK'**
with Iann Robinson

33 **WOMEN IN HARDCORE**
34. Kira Roessler
38. Jess Goldey
44. Heidi Minx
50. Pennelope Spheeris
53. Heather Gabel

55 **NEW COMERS**
Let Me Run

58 **CELEBRATING 20 YEARS
WITH BOUNCING SOULS**

60. Torchbearer
64. Blackened

66 **KAREN MITCHELL'S ART-
ISTS YOU SHOULD KNOW**

68 **CD REVIEWS**

DEFINE the MEANING

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Celebrating eight years of punk-rock, Altercation Magazine editor **Justin Habersaat** talks about the struggles of starting a zine and running a record label. Learn the truth about what it takes.

JUSTIN HABERSAAT

By KAREN MITCHELL

Can you give us a brief history of what you did previously to Altercation

My background prior to starting Altercation was primarily in FM radio. I hosted a number of punk and indie shows for a large station in New York. That gave me access to some larger interviews I might not have been able to snag otherwise. We came out strong in our first issue with interviews with the likes of Mike Ness, Henry Rollins, Bad Brains, Primus all in one debut. I did have another early 'zine called Legitimate Beef, which was very much in the style of the real early cut-and-paste 'zine culture, where we used photocopiers and didn't lay anything out with computers. It looked really raw but in a good way, and we interviewed some folks

like Bad Religion and Fishbone with that publication.

What is your inspiration behind creating Altercation? And what does doing a magazine like Altercation mean to you?

It was a complete lack of magazines that appealed to me that spurred me on to create Altercation. The big glossies like Rolling Stone were just completely pissing me off by putting the Olson twins or whoever on their covers. Maximumrocknroll was too 'scene police' for my personal tastes. To me punk rock didn't necessarily mean you had a Mohawk, so with Altercation I wanted to cover a large degree of underground artists I felt were rebellious in the truest sense by doing what they wanted to do musically, which

to me defines punk rock.

My wife and I knew from the get-go we wanted a magazine that was clean and reader friendly, without any Raygun-style absurd layouts, and we largely stuck to Q&A format in our interviews. Preferring to allow the bands to speak for themselves rather than have a writer blather on with his or her opinions for nine paragraphs before actually getting to the meat of the story. All of that being said, some magazines I enjoy and still support whenever possible include Vice, Filter, Modern Drunkard, The Big Takeover, AMP and of course Define The Meaning! I write a comedy column for Amp Magazine, who are great people to work with and have a very nice looking publication.

**"It was a complete
lack of magazines
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that spurred me
on to create
Altercation!"**

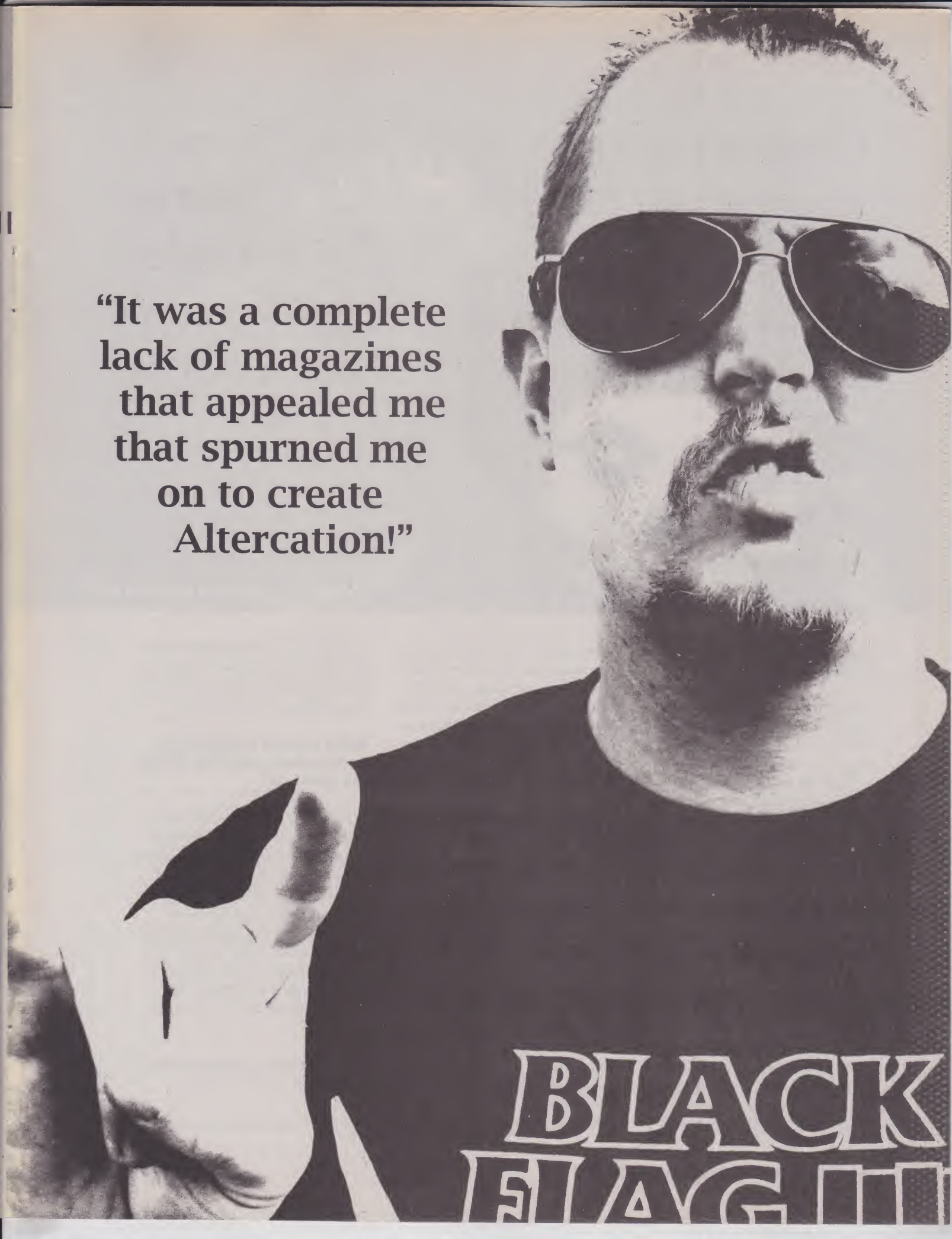




Photo by JUSTIN HABERSAAT

How did you get involved with hardcore and punk?

I've been diehard into the punk scene since about age 14, when I first discovered bands like Black Flag and Dead Kennedy's. That lead to stuff like Fugazi and weirder fringe artists like Lydia Lunch and Nick Cave, all of which is still my favorite music to this day. I started promoting shows and doing pirate radio in college, and things have just kind of snowballed.

How do you feel hardcore/punk has changed since you first got involved?

Hardcore I like has always been of the no-nonsense variety, bands like Sheer Terror, Minor Threat and Blood For Blood. Once a lot of the metalcore-leaning stuff started dominating the scene I got bored and drifted from that scene a bit. I

know old farts like me are expected to rant and rave about how 'punk is dead, maaan!', since a lot of the bands passing for 'punk rock' these days definitely have nothing to do with what the term means to me. But there are a lot of 'classic' punk bands like Bad Religion, Dropkick Murphy's and Social Distortion that are all still releasing awesome new records, and newer artists like Jay Reatard and Casket Architects are just re-defining what punk music can be in exciting new ways.

I toured on the last two years of Vans Warped Tour, once as a performer with my punk standup comedy and as a road manager for our bands. While there were certainly a lot of bands like Cobra Starship or Paramore, that made me want to jump off a cliff. I was also in the crowd every day for great bands like The Bronx, Against Me! and Pennywise. Warped owner Kevin

Lyman has my utmost respect and is as old-school punk as a dude can get. The scene is very much alive for those willing to search it out.

While creating a magazine is exciting what would you say are the downfalls?

It is a ton of work. Weekends and late nights are sacrificed transcribing hour-long interviews, laying out photo spreads and waiting on ad art to come in. Distro and shipping costs are also a giant pain sometimes. I like to run ads on an honor system rather than a 'you have to pay or it doesn't go in' setup, and have definitely been burned by some bands before in that regard... fuckers!

Who else works on Altercation with you?

My wife Donna is the best, and I

could never do *Altercation* without her killer design and photography skills. We have a rotating roster of writers and photographers that rule, a great staff illustrator named Shawn Snow, and Travis Myers is my partner with the label end of things who constantly lights a fire under my ass to keep us jumping to the next level.

I noticed that your covers are color and that the insides of *Altercation* are black and white. Is there any reason why *Altercation* hasn't gone full color glossy?

Partially cost, since it is a huge jump in price to go full color inside and I really don't want to hike the ad rates, especially in the current shitty economy. But I also like the starkness of the black and white

gloss interior, and I think it sets us apart from a lot of other magazines. I can't think of any others offhand that are full gloss but black and white, so I think it helps us stay unique.

When first starting out, everyone gets declined when submitting their publication. What were some of the reasons *Altercation* got declined?

Well, we started as a free regional publication, because I really wanted to build a buzz before submitting it to national distro. So by the time we applied for national circulation around issue 7 or so, we got scooped up right away. Unfortunately that distro company went out of business after about three issues, owing us and a lot of other 'zines several thousand dollars in sales, which was brutal. Aside from that we have been very well received overall.

I mean, any time you start a new publication it will take several issues before record labels take you seriously and start advertising with you, but that is because so many 'zines put out one or two issues and then bite the dust when the reality of the work load sets in. And by not following trends like *Alternative Press*...which might as well be called *Tiger Beat 2* in my opinion by this point...we have certainly not sold as many copies as we could have, but I am beyond fine with that and prefer to stay true to what we think is important.

>>>FOR MORE INFORMATION ON ALTERCATION MAGAZINE GO TO:

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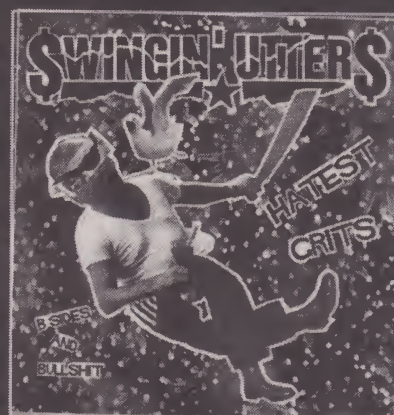
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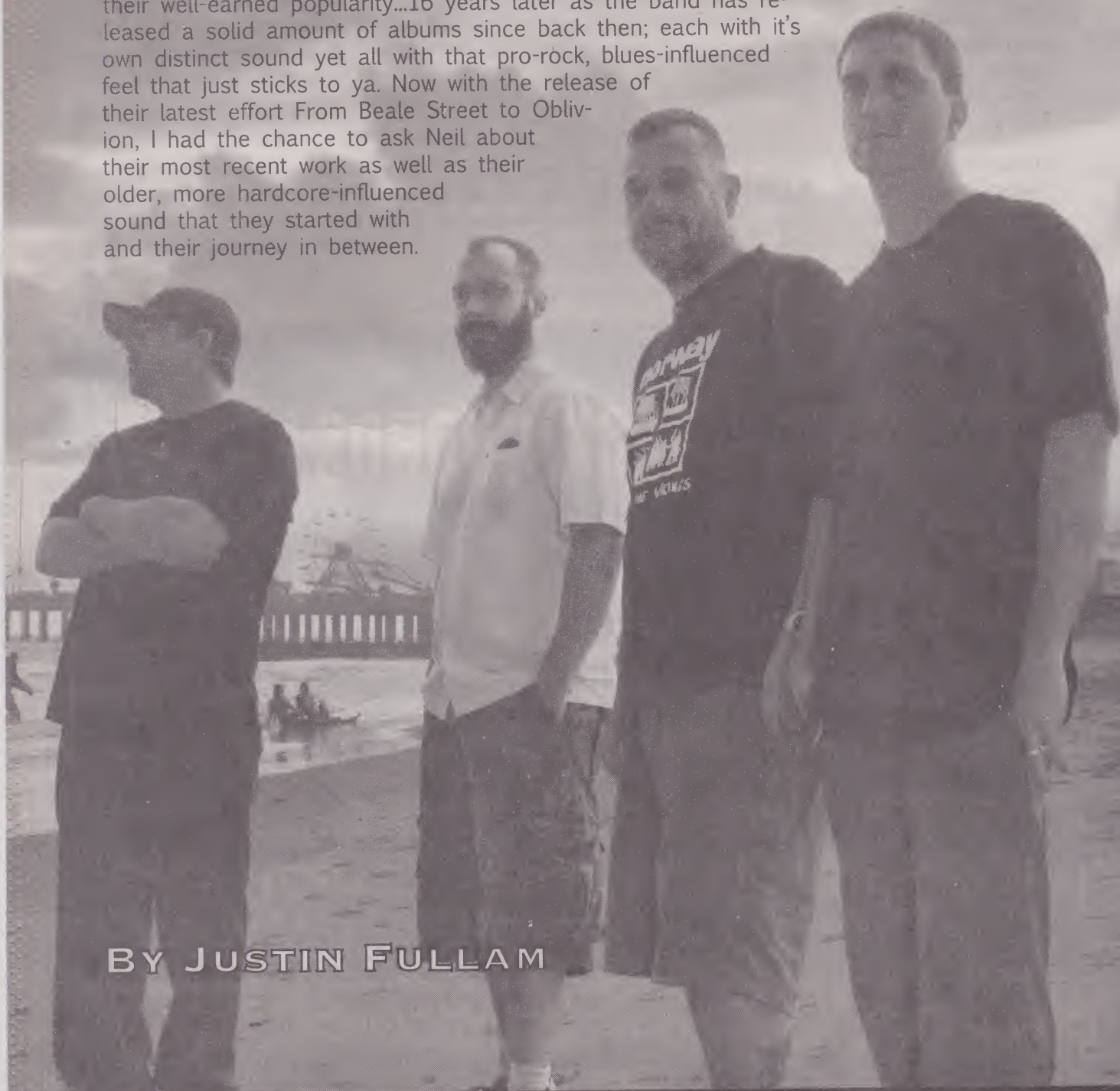
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CLUTCH

I got really into Clutch in around 1993 when i saw the video for "A Shogun Named Marcus" on MTV's Headbangers' Ball back when that show was actually really good. I picked up the CD and I loved it, and then i heard their first EP and it sounded amazing to me. They sounded like a hardcore band but with some gritty rock and roll influence to it as well. Even back then everyone knew that this band would get pretty big, and here we have an interview with the mighty Neil Fallon, Clutch's charismatic singer and he was a really nice, down-to-Earth dude who seemed humble in the midst of their well-earned popularity...16 years later as the band has released a solid amount of albums since back then; each with it's own distinct sound yet all with that pro-rock, blues-influenced feel that just sticks to ya. Now with the release of their latest effort From Beale Street to Oblivion, I had the chance to ask Neil about their most recent work as well as their older, more hardcore-influenced sound that they started with and their journey in between.

BY JUSTIN FULLAM



Who is involved with Weathermaker Music and how did you get it started?

Weathermaker is myself, everyone in the band and our manager Jack Flanagan. We also have a guy working with us by the name of John who has been with us on numerous different record labels. We got it off the ground after we finished our deal with DRT and our last record was Beale St. We thought about it and realized that we're in a position in which we could just do it ourselves. In this day and age it's a lot easier to do it yourself than it was let's say 10-15 years ago.

How does it feel now to be releasing your new material on your own label? And how were you able to go through those different labels with your past records and still be able to be on the top of your game with your own label and being free of contracts?

The music industry has changed quite a bit since when we first started out. When we first started dealing with record labels right about when Nirvana kinda blew the doors open at a point when the best selling records were from bands like Def Leppard and Bon Jovi, and there was a lot of money going around ya know and for every 20 bands

they'd sign, one would do them good and they'd drop the other 19 and we were always in the group of 19. We never got upset about it and I'd never understand how bands would have to go through emotional counseling after they got dropped by a record label, but we always saw it as a blessing in disguise because we used them as much as they used us. In time and time again it kind of just put us in a position eventually where from ya know touring and getting exposure to different outlets that we were able to be self-sufficient, which is a much more satisfying place to be. We never looked at record labels as a mother or sponsor. We looked at them more of a business deal that inevitably went bad (laughs).

Your new live DVD Full Fathom Five looks and sounds great! Is every show on tour from each different city as powerful as the ones on this DVD?

I would like to think so but I would think the more honest answers would be: not all of them (laughs). There are certain shows that for whatever reason maybe it's either the club or the crowd, or maybe the band...or it's just a combination of all 3 but just sometimes it feels as you're swimming up-current but having

said that, I don't think there's ever been a single show where the band got up on stage and said "let's just get through this" or "another day another dollar"...

As far as touring goes, you pretty much tour one-third of the year. Do you guys ever go through nights where you wished you were at home with your wives? How do you balance your family life with your music?

The older you get the more difficult it becomes because your roots go a bit deeper; more people rely on you. But this is what we do and there are times where I wish I were home and not in a crappy dressing room in a night club. I always remind myself that first of all, one of the great things about touring is you're always in a different place every day so if it's terrible one day...you're not gonna be there the next.

You guys have been friends since high school. Has your friendship changed at all over the years?

I'm sure by week four of the tour we were a little bit sick of each other but I think that would be the case for anybody. But at the same time, ya know, at the end of the night it's not like everyone goes

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their separate ways. We all hang out and listen to music together. I mean if this band didn't get a long, I think we'd have been done a long time ago because we've been in cargo vans and crappy hotel rooms for years and years before we were in tour buses... and even if you put ten guys in a tour bus, it can get a little bit nasty after a while. But at the same time we all have a really good sense of humor and if it wasn't fun there wouldn't be any point.

Each of your records has a distinct sound to it. Is there one in particular that's your favorite?

Well ya know like most bands, they always say their most recent record is their favorite and i'm not any different in that regard. I like it because it's the freshest and hasn't been beaten to death. At the same time, even though there's a thousand different things I would change about our self-titled record, that was a period through my heart because I think that one came about right when we kinda figured out what kind of band we were.

How is the new material coming along? Did you guys start writing it yet?

We're just literally getting started. After I hang up with you here I'm going to the studio with J Robbins and we're in the midst of the Bakerton Group record which is an instrumental side project of ours which will come out in February. Tim is out of town right now so as soon as he gets back we're gonna start hitting it on the Clutch material. We've got a couple rough ideas. We usually try to write twice as many songs as will go on the record.

Do you think it will have a heavy blues influence again?

It's hard to say. This record won't be different from the others. We never go in saying we want to do it this way or that way we just start playing riffs in each others' presence and there's sort of a collective reaction...either positively or negatively to the riff or beat, and we'll build up on it. And if it happens to be a blues riff then so be it, but I don't think we're gonna kind of excentuate that from the last record.

How do you feel about the hardcore/punk scene nowadays, compared to back in the late 70' and 80's?

It was shocking to hear people scream in the 70's. The sound and attitude of hardcore and punk is now so commonplace that it's hard to, uh be shocked by it or to have it grab onto you. And I'm not saying that it's dead or gone, it's just that every generation has to kind of reinvent it, and put their own spin on it. If it's not fun then it's not worth doing.

When I was going to hardcore shows in the late 80's, there was people from the scene in the late 70's that were telling me, ya know, that "my hardcore isn't your hardcore" and that it was bullshit, and that it wasn't real punk. They were disgruntled and I don't wanna be that guy. Having said that, I don't really know enough hardcore and punk bands these days to really comment on it.

FOR MORE INFORMATION ON CLUTCH :

<http://www.pro-rock.com>

***To read the full interview: : definethemeaning.com**

Rebuilding Your Scene

By Kat Bohn



The first thing you can do to revitalize your scene is to rekindle lost friendships. One thing I've observed over the years is that we "just stop hanging out" with people. We tend to lose touch between people moving, getting new jobs, new projects, bands, and just being generally busy. Every new experience enlightens us and allows us to grow, but it shouldn't cause us to grow apart.

It's important for us to hold on to those who care about you and vice versa. Though it's much easier to reminisce about former show-going days and ask, "Whatever happened to so-and-so?" it's much more worthwhile to get in touch with your old buddies and renew those relationships. Don't feel awkward about calling someone you haven't seen in a while - chances are they'll be ecstatic to hear from you. For example, last week my band was to play a show way out of area, so I put up a bulletin online asking if anyone needed a ride. Lo and behold, this

kid I knew from five years ago calls me and asks if I still had room.

It surprised me for a second, but I was effervescent to see him and we had a great time catching up with each other. Earlier I had mentioned shows serve as a common meeting ground. Sometimes, however, they become too common, predictable, and end up being more like a fun time out. How does this happen? People stop seeking out new shows and bands to see, and remain at the same venues to see the same bands.

The cure? Be adventurous; seek out shows where you don't know the bands playing. It's equally important to support new as it is old talent (because obviously, the old talent was once new). Where would we be if no one outside of Ian MacKaye's friends ever saw his band? I roll my eyes at the thought. If you truly support your scene, you must nurture it: check out new bands and venues, form new relationships while cherishing those you already have.

By going outside your common stomping grounds you'll meet new people, be exposed to new ideas, and ultimately stimulate your scene. Realizing that many of the causes of scene rot are unintentional, it is crucial we understand how a scene starts to deteriorate and how we can avoid falling into those apathetic spells.

Rebuilding a scene goes further than hosting a few shows or seeing a few new bands. It's rebuilding meaningful relationships, taking pride in the work you do and the ideas you form. Intellectual conversation along with mindless banter, carefully planned movements and raucous partying are all a part of a well-developed scene. It all starts with your relationships and values. Without them, you can continue to keep your eyes closed and be apathetic and blind to the quality of your scene, which in turn reflects the quality of your life.



THRICE

By KAREN MITCHELL

Photos by STEPHANIE MOORE

First of all, I want to thank you for being part of this issue featuring the tour you just went on with Gaslight Anthem/Rise Against and Alkaline Trio.

How was it being part of that tour, and what did it mean to you?

It was great to be on that tour. There were a lot of really great people and good bands. I especially enjoyed the Gaslight Anthem both musically and personally. I hadn't known them before and they're great live and fun dudes as well.

For this tour you supported your current album, "The Alchemy Index Vol 3

and 4." Want to talk about that album with us?

Sure. These two volumes are part of the larger Alchemy Index which has 4 volumes total. The four volumes have 6 songs each and are themed to the 4 elements of nature; earth, air, fire, and water. 3 and 4 are Air and Earth. Each disc is pretty diverse within its own feel, but generally the Earth one is non electric instruments and draws from a lot of roots music, and the Air disc is the most diverse of any of the 4. It's hard to try to describe them without using the titles as adjectives since the point would be that the Air disc would feel "airy," etc. It's definitely a

unique project and while probably not the best cross section of what Thrice is, it's something that we are really proud.

You also put together a live cd/dvd from the House Of Blues. Is this something you wanted to do in honor to remember this tour?

Well, the DVD was filmed on our headline tour when we took out Circa Survive and Pelican. We had talked about doing a live DVD for a while and were afforded an opportunity to film one for a reasonable cost.

How do you feel you have changed as artists since you released "The Artist



In The Ambulance?" (By the way that is my favorite Thrice album)

I'm not sure. We are constantly striving to make music that we are excited about hoping that people will come along for the ride. I don't think our approach to making music has ever fundamentally changed. The things that have changed are our influences, the way we incorporate those influences, the confidence we have to try new things, etc.

This Winter you will also

be releasing "The Alchemy Index 1-4" (on vinyl) - is their any particular reason why you wanted to release everything as a box set?

Because it will be awesome. But more to the point, we see the project as one unified whole and this is a way to show that and give people an opportunity own it that form on nice 10 inch vinyl. There is also extra commentary from the band on each song which is only available in the vinyl release.

Do you plan on doing any more headlining tours or will you just be a supporting act?

We are in the process of writing and recording a new record right now. We will hopefully have that in the fall and be headlining in support of it. We also will be doing the first and last weeks of Warped tour.

FOR MORE INFORMATION ON THRICE:

<http://www.myspace.com/thrice>



GASLIGHT ANTHEM

From Basement Gigs To Opening For Springsteen In Two Years: Home-state blue-collar punk band will open for the Boss this summer.

By Melanie Wolfson

Imagine going from playing shows in dingy New Jersey basements to opening for Bruce Springsteen in London's massive Hyde Park. Then imagine it all happening in less than two years.

That's the case for the Gaslight Anthem, the Garden State's latest progenitors of blue-collar, heart-on-your-sleeve punk. The secret to their success? It's as simple as timing, according to lead singer Brian Fallon.

"I think it was just that the right record struck a right chord with people. I really don't know — you can't plan for that sort of thing," Fallon told MTV News last week from a tour stop in Germany. "That's what people were looking for and we just happened to be the ones there to do it. I'd say we're pretty fortunate to be here."

Formed in New Brunswick, New Jersey, in 2005, Fallon and the Anthem — guitarist Alex Rosamilia, bassist Alex Levine and drummer Benny Horowitz — earned a dedicated following based on the strength of their debut, 2007's *Sink or Swim*, but surged into the spotlight with last year's *The '59 Sound*, a sandpaper-rough yet strangely saccharine blast of retro punk that owed as much

to Springsteen's sweaty live sets as it did to the buttoned-down, dreamy pop of Frankie Valli and the Four Seasons.

The album gained international acclaim (it even placed at #3 on MTV's "Best Albums of 2008" list) and an exponentially growing fan base ... one that includes everything from teen punks to middle-aged parents who welcome the Boss-like tradition the band embraces.

"It's totally weird because you don't expect people to be singing your songs when you're touring all over the world, and for people to know your songs just like they do at home," Fallon said. "It's exciting, but you get the whole mixture — you're partly unsure about it, and you're partly happy about it. You're not sure where it's all coming from or if it's going too fast."

And to that point, though they were tapped by the Boss himself to serve as the opening act at June's Hard Rock Calling Festival in London, Fallon still doesn't consider the Gaslight Anthem to be anything more than proud carriers of the New Brunswick banner. Emerging from a decades-old scene that has given rise to bands like Thursday, the Bouncing Souls and Lifetime, the band still hold

their Jersey ties close.

"Geoff [Rickly] and the guys from Thursday have always rooted for us. They always helped us out, even from the beginning. Frankie [Iero] from My Chemical Romance always comes to our shows, and the Bouncing Souls have helped us out a ton, along with a bunch of other dudes," Fallon said. "They're our peers, our friends and the people who we've come from the same scene as, and they've embraced us. It's weird because they're these big bands, but they treat us like we're the kid down the block."

But for these new kids on the Jersey block, the whole ride has been a quick one to the top. Currently on tour in Europe and slated to kick off their first U.S. headlining jaunt in a few weeks, they'll spend the summer doing the rounds on the festival circuit. Still, despite the critical praise and the full touring schedule, Fallon isn't buying the hype. To him, music is his job ... and things have been pretty busy at the office of late.

"Especially lately, people are always like, 'How do you deal with fame?' And I'm like, 'Listen man, we're not famous. It's not like it's different from anything else. This is my job

GASLIGHT ANTHEM

and I'm just trying to do the best I can," he sighed. "I just want to put on a good show and make good records that honestly deserve the \$15.99 or whatever it is to buy them. I'm more worried about that than whether we're the biggest band or how fast we got anywhere. To me, it's still the same as it was back then."



Photos by STEPHANIE MOORE



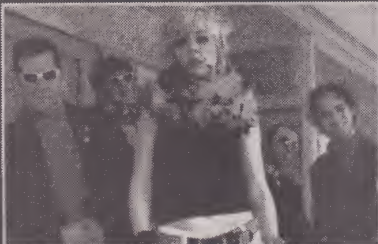
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TIM MCILRATH of **RISE AGAINST** talks to Define The Meaning about being on the road with Alkaline Trio, Thrice, and The Gaslight Anthem, as well as the current state of the music industry and up and coming bands.

By Karen Mitchell

While I was on punknews.org about a month ago I read an interview that mentioned you were a father?

I am ! I am a father of two little monsters.

I just want to say congrats and how does it feel to be a father and to be in a band such as Rise Against at the same time?

It's definitely two different worlds you know what I mean? Like when I come home I am pretty much change diapers, dropping them off at swimming and when I go on tour it's a whole different thing for me. I know I have responsibilities and going back and forth is an interesting change of the gears. It's also really humbling to me, and it reorganizes your priorities. It makes you look at the bigger picture, and makes you think of the future a lot more than you ever did and it's also a lot more responsibility that's for sure.

I was definitely shocked when I read that because I had no idea. And to find stuff out like that its really cool. When you first became a father while Rise Against was just getting bigger and bigger, did you ever think for one minute that you couldn't be both a musician and a father?

I did. The morning I found out that I had my first daughter I was in Los Angeles and my wife was in Chicago and she called me about 5 in the morning my time, and told me that we were having a baby. Which was unplanned. That was the morning I was going to meet with DreamWorks as we were signing to the label. To be honest, I don't remember that much of that day, I remember her telling me that morning and I walked into the label office and meeting a bunch of people

and thought to myself "I don't know how I am going to do this." I thought "what does this mean?" "can I do both?"

It was one thing when we were getting by not making any money with the band for the past few years and it just had me worried. I thought it would be a pretty irresponsible thing for me to do if I went out there and didn't make any money while becoming a father. You know? I mean what is my kid supposed to live off of?

The cross roads were interesting to me. The band at the time needed to succeed and have mouths to feed. It was something to worry about. It wasn't just about me anymore. So, yes there was a time I worried and thought on if I should just go out and get a job so I am there for my family. Luckily the band started to take off at that point and I have been able to do both. I feel so lucky. I am fortunate in that sense.

Yeah, seriously. Thank god that everything worked out okay for you! As far as things are with the economy, has it hit the band yet with ticket sales, cd sales etc?

So far no, I guess as of now we have really only done two tours since the economy so called "collapsed," ex: we did the Alkaline Trio tour which is obviously on the cover of your magazine, and then we did a tour with Thursday. Both those tours, I am sure everyone else will tell you that they were fantastic tours. We had a great time with Alkaline Trio and Thrice, and the Gaslight Anthem. It was huge and a lot of people came out to support all the touring acts.

Granted, I think that is part of the reason why we signed up to that tour. It was either all four bands go out separately or tour to-

gether. And we realized it would be more convenient for all of us in this competitive economy if we toured together instead of just competing against each other. We wanted to give people a good show to come out to. So over all the economy hasn't quite effected us, but we'll see what it does when we get back on the road. We're going overseas the next 5 months and then were coming back to tour back in the states. We'll see how it will affect but so far I haven't seen much affect on the touring level.

As far as your family goes how much time do you get to spend with your family with being on the road etc?

Unfortunately, not enough. It's funny because their were quite a few dad's on the last tour.

Dan from Alkaline Trio is a dad, Dustin from Thrice is a father, so their were quite a few out there. It's what we do and what we have chosen, and for me I also want to show my kids that they can accomplish anything. And I want to prove to them they can do just that and be a great example to my daughter.

That must be awesome to have you as a father.

Tim (laughs) we'll see! Let's see what they say when their thirteen. It's funny because before I actually knew anyone with kids I only really knew those dudes, and I've watched their daughters grow up and they go from loving all the bands Dale recorded to listening to bands like Black Flag and stuff like that. And were talking about a seven or eight year old girl. She still loves that stuff but now she's listening to Hannah Montana, The Jonas Brothers. So I'll get into Bills car and he's got that cd in his car and I'll laugh at him. They think its rebellion. Their

conservative republicans for all I know.

You ever play rock band with your kids?

I play guitar hero with my daughter. My oldest one you know she is only four and she is really quite good at it. You know what she is also good at? She is freakishly both good at bowling and the wii.

Nice! The last tour with Alkaline Trio and Gaslight Anthem, what did actually being on that tour mean to you and how do you feel it helped the band.

Wow, it meant a lot and not just for like our band or any one band but I think it was that the guys that are in Alkaline Trio and Gaslight Anthem, Thrive we're all part of an extended family. We apart of this unspoken community of music; punk rock and hardcore and come from the same world and background, were also one of the last of our kind. It feels were very out numbered by a lot of the music that's popular today. Like a lot of the stuff that you hear on the airwaves and that you see on TV. It keeps growing and growing this abundance of crap ruining the conscious of music. And the more I see the less I have in common with. I used to read up on Alternative Press and be like "oh this is a great band," and now I hardly recognize anyone in that magazine. It seems like the photo shoots with the hair all over the place and the eyeliner I'm staring at this thing and looking at what it's turning into.

It's really sad. With bands like us we turn and say "well what do we have here?" "What bands do we love?" "And who's out there doing it for the love of music and for the right thing? And the three bands we were on tour with on this

entire big ship navigating the waters. The contemporary music scene is a disgrace. I was just happy to see all the kids that came out on that tour and to see their smiles on their faces. The shows went off.

We saw that their were kids out there that still care about this music and not all is at loss. We all had a great time making and play great music for people who came out to see us. It was one for the team!

I saw you guys at the New York show and I had to say that was probably the best live show I have seen you guys play. It was absolutely amazing seeing you guys and then seeing all the other bands, which was just as awesome. I know at the New York show you guys brought Lou from Sick of It All on stage and me and all my friends were screaming "Lou!!! Lou!!!!" And it was funny staring and noticing that the crowd or most of it had no idea who Lou was. And it was such a different range of people that were there to see each and different band that played that tour.

Tim (laughs). Yeah, right and that's totally how it is. I mean the fans that came out to that tour they were a wide range of different ages. There were obviously a lot of people who didn't know who Lou or Sick of It All is but that's part of the reason I wanted to bring him out there. I wanted to be like "here he is, check out this awesome guy! You just missed out on the last 20 years of hardcore." "Here he is, check em out go home and buy their record." I am hoping that while walking out of that show someone was like "who was that guy? And someone telling them it was Lou from SOIA and then that guy will check out there stuff." I was hoping they would

check out the Tribute we did and they would check out all the SOIA songs / cds. I remember growing up that Minor Threat was a huge punk rock band and coming from Chicago know one moved through your set. Bands would always throw in a Minor Threat song just for people to get off and go crazy.

It was the go to cover song. It was good to have everyone sing along to at least one good song. And its funny now we play it and people don't even recognize it. Minor Threat is a high profile old school punk band. And to me its sort of eye opening there is a still a large group of people out there who are unaware of some of the roots of hardcore and punk rock. It's just saying a lot of us and other people need to work harder at promoting the people who did stuff before us. Because some how they exposed all of us.

Now I am not sure if you guys actually toured with SOIA but if you haven't do you plan on doing it at some point?

We did our first European tour ever with those guys. And I think that was my favorite tour ever. They took us under their wings as we promote the "unraveling," and totally adopted us. They taught us so much about what it was like to be a band. I was probably about 20 years old at the time and we were on Fat Wreck. I felt like I was already at the top of my world back then. They taught us what it was to be a successful band.

They taught us how we should behave, what to do and most importantly how to maintain the band and how to keep the loyalty to our fans etc. Just watching Lou and Craig out there killing it every night was just the best thing. They were one of the best live shows that I and you will ever see. They made us want to step up our game. I remem

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ber being like "we got to be on stage like SOIA and we got to be tight like them."

I learned so much from Lou (front man) and the rest of the band. We took a lot from that band and I really cherish that tour so much. I would love love to get back on the road with those guys.

I could definitely see that happening again in the future.

And after the Alkaline Trio tour, how has touring been for you guys?

It's been crazy doing all these epic tours within this past year in our minds. We definitely wanted to tour with all the bands we have been touring with. It's hard to find the right band to tour with. And over the past few years our band has gotten bigger, so were playing bigger places, and we need help to find more of those places. So we look to a lot of the bands we grew up with. A lot of the bands we love and cherish have fallen off and don't draw a lot, and kids don't go to there shows anymore which is sad.

And the bands that do draw a lot are just icky bands we don't want anything in common with and don't want to share anything with. It gets harder and harder to find the right band to tour with. I loved our tour with Thursday and Safe Francis in Canada. And as of today, I just found out were touring this Summer with Rancid. Yeah, some how we convinced them to come out on tour with us. So its going to be an incredible tour and year for us.

Photos by Stephanie Moore



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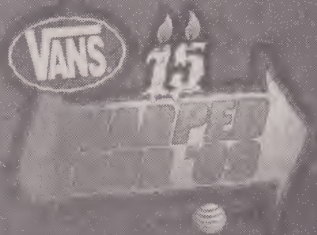
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Kevin Lyman recently sat down with *Define the Meaning* and talked to us about what music means to him and how he got involved with the Warped Tour!

When I was seventeen and living in the suburb of Los Angeles in 1978 that is when I truly discovered hardcore and punk music. The school I went to I met four students who all of a sudden turned into punks. I remember one of their names; he went by the name of Zerox Clone. A lot of people at the time gave him lot of shit for being punk. I wasn't a punk at the time but I was pretty much accepted by everyone. I would talk to these guys a lot and they would talk to me about punk music. They gave me a few cassette tapes and they played them for me. In 1979 I moved and went to a school an hour of East of LA. A few people there were into new wave punk and we went to drive to shows together. We would go see bands like the GoGo's. As I got more into it I saw that bands needed a place to play. I started to work at the school student center and with having that outlet I would bring in bands like the Violent Femmes and Fishbone.

I would also get these bands to play skate club conventions. When booking those bands I was really starting to get into the live music experience. The live music experience and the energy was what really turned me on.

Believe it or not my first concert was Van Morrison Lone Justice and Untouchables. When I got out of college is when I received a job as a stage manager. That's when I really started to see bands like the Dead Kennedy's and Circle Jerks. I was a stage manager for twelve years and during this time I really needed a job. I had gone to Hawaii to run a weight loss camp for girls and when I came back I was broke. Someone had offered me a job. I had done enough shows when I was in school and had this idea of what needed to be done to put on a show.

In the year of 1991 I was the first stage manager at Lollapalooza and that had grown into bands like the Chili Peppers, Jane's Addiction, and Jane's Addiction had basically asked me to come out and do this tour with them. I hadn't really done a big tour but I got to go because I was the guy who worked in all the clubs with them. In 1995 I was about to get ready to get out of the business and do something else in life.

I was worried because I didn't want to become that bitter old person in the clubs. You know those people right? I thought to myself "why would I want to become this person who bums people out when they should be coming out to have the best time of their lives." It was almost in-



PHOTO CREDIT: LISA JOHNSON

evitable that you would become that being in the music industry for so long. The long hours, the potential abuse of certain substances and over all it just wears you down. It's very rare you come across someone who has been doing this for twenty-five years and is still stoked to be going to a club. I didn't want to become that person. Music to me was way to important.

But for one last time I decided to do something with a bunch of the skaters and bands I knew and that is when I tried do Warped Tour and now ten years later I am doing it on my own terms.

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IANN ROBINSON

YOU PROBABLY KNOW IANN ROBINSON FROM WHEN HE WAS A VJ ON MTV. WHEN HE APPEARED ON MTV, IT WAS EXCITING BECAUSE FANS OF HEAVY MUSIC COULD FINALLY FEEL THAT THEY HAD SOMEONE REPRESENTING THEIR SENSIBILITIES AND TASTE IN MUSIC, WHICH AT THAT POINT IN TIME, HAD LARGELY BEEN IGNORED BY MTV. IANN'S

TIME WITH THE NETWORK WAS SHORT LIVED BUT IN THAT TIME I DO BELIEVE THAT HE HAD MADE AN IMPACT WHILE HE WAS THERE AND WITH THAT SAID HE HAD INFLUENCED A LOT OF VIEWERS IN A POSITIVE WAY.

WHAT I ADMIRE MOST ABOUT IANN IS HIS PASSION FOR MUSIC, MOVIES AND COMICS. I THOROUGHLY ENJOY READING HIS REVIEWS BECAUSE HIS ENTHU-

SIASM IS REFLECTED IN HIS WRITING, WHICH CAN BE VIEWED AT SKULLSN-BONES.COM AND CRAVEONLINE.COM. I HIGHLY RECOMMEND THAT YOU CHECK OUT WHAT HE HAS TO SAY BECAUSE HE WILL PROVOKE YOU TO THINK AND REFLECT ON WHAT MATTERS TO YOU. DTM CAUGHT UP WITH IANN TO GET HIS VIEWS ON MUSIC, MOVIES AND COMICS AND WHAT HE IS LOOKING FORWARD TO MOST IN 2009.

BRINGIN' IT BACK!

Which five records are essential listening when it comes to hardcore music?

Do you mean spanning the entire history of hardcore? Because there are five essential hardcore punk records which would be Black Flag, The First Four Years record or Damaged. Minor Threat, the first record and Negative Approach. Once you get into hardcore, when the metal element, the most essential record you must own is Bad Brains, I Against I. It's the start of everything. It's the start of taking punk rock and playing it in a more fast, metal way.

It's the jumping off of where hardcore punk became hardcore. All these bands, Minor Threat and Black Flag, took great inspiration from the Bad Brains and they sort of had a more punk element. I think the five most essential hardcore records would be, Bad Brains, I Against I, Cro-Mags, The Age of Quarrel, Negative Approach, the discography, thought it's not an actual record. I'm gonna go for broke and put hardcore punk in with hardcore and say Black Flag, The First Four Years, that compilation is essential to everything and Minor Threat's, Out of Step. Those are the records that continue to be relevant. There are a lot of hardcore records like Chain of Strength, or, no offense to anybody, but

Youth of Today or The Justice League; there's a ton of hardcore bands that you listen to and you say, "these just aren't relevant anymore." They don't stand up to repeat listens or it was something that was great in the era that it was in but it's not something that was important to music.

Just the same as the whole indie rock movement would never have been around without Husker Du and you go and listen to all of the Husker Du records, they're completely all relevant. All of them; the entire catalog. When you're looking for jump off points for this kind of music, you're looking for things that remain relevant and remain important, no matter how long it's been since they've been out. I think those five are a good starting point.

Do you follow hardcore music now?

No, I don't. As far as I'm concerned, hardcore died in 1989. I got into it at the very, very death rattle of it and what it is now is metalcore; a lot of screechy vocals and guys doing their best to try to be Hatebreed or V.O.D. type records and it's very cliquey and fashion-oriented. When you see The Minutemen or Minor Threat shows from back in the day, there was one guy with a big mohawk and a whole bunch of punk rock stuff on standing

next to a guy with a short-sleeved collared shirt and a pair of jeans and a pair of Vans on next to a guy who had on short-shorts and white tube socks pulled all the way up to his knees and a white t-shirt with something handwritten on it. You would see a lot of different things happening and that's all dead and gone.

The rebellion of it is over and it's now a marketing tool. Hardcore and punk rock spitting in the face of the establishment has now been replaced with mass-created rebellion by corporations looking to sell a lifestyle. That's all hardcore is right now and beside that, it's also a bunch of tough-guy nonsense.

It's like the end of Heart of Darkness, "...the horror, the horror... eliminate the brutes." It's just a bunch of guys with bad tattoos and football jerseys looking to show how many guys they can beat up or how big their penis is because they can create enough bloodshed. It's all about that; it's all about cliques and this and that. I remember the hardcore that made it effective rebellion and that's long since dead, so as far as I'm concerned, none of it exists anymore and the stuff that comes out now is laughable at best and insulting at worst.

The hardcore scene of today seems a far cry from

what Ian MacKaye envisioned when Minor Threat started out.

You have to remember, with Minor Threat, when he [Ian MacKaye] was straight-edge, he was stating that he didn't want to be the drug-addled punk rockers like Sid Vicious and with that Minor Threat, said "we're doing our own thing" and he was doing it for himself. It wasn't until it caught on and spread around the country that he even decided that he had to go out and say anything about it. Now, straight-edge is a marketing tool.

It's like anything else; like tattoos or piercings or vegan food. Everything has been co-opted into a marketing tool; to the point to where I don't even go outside anymore because the world-at-large disgusts me. Everything is an advertising poster and so when you see the guys who are like, (adopts tough-guy voice) "straight-edge for life," you think, "well if your straight-edge for life, who the fuck cares?" You don't see bands with gay members going, "gay man for life," you don't see guys who are smoking weed going, "weed-smoker for life." You know what I mean? We get it, you're straight-edge, congratulations. Now, leave me alone. I mean, that's just me. Like I said, I've become immensely

cynical over the last fifteen years. I'm never a bright ray of sunshine, but the last fifteen years have done more to dampen my spirit about the human race and art and culture as we know it. You know, we're fighting a war against an invisible enemy and we're losing it.

Every day we're losing bands and people to the other side and a lot of my hardcore heroes are standing behind really shitty bands and that's because they're terrified that they are going to be forgotten. They're terrified that they're going to be a footnote in musical history, so they're just wiping out everything that they've ever done that was positive so that they can stand next to As I Lay Dying. You know what I mean? It's a constant reminder of how far we've fallen as a society.

Was being at MetalSludge.com a good experience?

Yeah, it was great! Metal Sludge was my first real encounter with people who were like, "we like what you do and we just want you to do it." MTV is very good at the bait and switch and when they were courting me and you know, the president of MTV was coming to my band's show and blah, blah, blah, they were like, "we love what you do and you're the best" and on and on and then I got there and they

were like, "you can't do any of it." "Just shut the fuck up and report what we tell you to." And that was very disillusioning. When Metal Sludge first contacted me to write for them, I was like, "well, it's gonna' be the same shit," and it wasn't!

That was very, very cool and it also helped me to define my writing, what my voice was and what I actually believed in. Which is cool because having gone to skullsnbones.com this many years later, I'm a much better writer than I was when I started with Metal Sludge. I think that if Metal Sludge hadn't been around, "Thirsty and Miserable" never would have been born, which still goes on at skullsnbones.com and I don't think my writing skills would have been sharp enough. I had a really great experience working there. I have nothing but good things to say about those people. Even when they made fun of me, it was really smart.

Have you considered collecting your essays and publishing them?

It's actually funny that you should say that. What we're going to do now with Isolation Disorder Press, hopefully within the next year, is I'm going to go through six-hundred different things that I have written over the last few years; stuff from my own blog, stuff from

BRINGIN' IT BACK!

nonelouder, stuff from skull-snbones, stuff that I've written for fanzines and all that kind of stuff and rather than try to hawk it to somebody, we're just gonna' put it out as our own kind of retrospective periodical. Brian Smith who's the partner that I have is going to do the illustrations.

What I'm gonna' do is give certain essays to artists that I respect, locally from Boston and have them draw something that they think embodies what the article is about. Not for every single one, but for random articles and then hopefully we'll put out that sometime over the summer in 2009. It took a long time for people to convince me to do it because I felt that it was very pretentious and it was tantamount to me standing in the middle of a public square and jerkin' off but people like to read that stuff. I decided that I should get over my own self and just put it out and see what people thought.

When you were growing up, did you read Creem magazine? Were you influenced by music critics like Chuck Eddy?

What happened to me was when I started getting into music, as a kid, I became infatuated with Lester Bangs and Hunter S. Thompson and wasn't specifically into music-

oriented writing. It was more about society as a culture and where music and politics falls into that. I never really read a lot of music magazines. It just didn't interest me. I liked Lester Bangs's stuff a lot and some of the writers for Creem who I read later on and when I sort of got past the whole, "I hate music magazines," ideal that I had as a teenager.

I like when people would write things that were statements or bigger than just a review. One thing about this thing that I'm going to be putting out for myself in 2009 is that I don't want to just put out a review, or just an interview of the bands; "so what did you do this week" or "how did you challenge yourself." Who gives a fuck? Those types of questions don't really speak to anything artisti-

cally or culturally. That's one of the reasons that I avoided a lot of magazines. Maybe I lost out but that was just how I did it.

The reason I ask is because I remember reading Creem magazine as a teenager and it was the fist music magazine that wasn't afraid to take the piss out of some of the bands it was covering and say, "these guys are a bunch of idiots."

I learned an important lesson about writing about music from Lester Bangs, who started Creem magazine, which was, "don't ever become friends with the rock stars." I've got a very limited amount of people that I know in the rock n' roll world that I'm friends with and they also know that if I don't like something that they



do, I'm going to say it. If they can't deal with it, then we're just not going to be friends, because when you first get into something like MTV, your first reaction is you're meeting all these people and you want them to like you, just like with anything else. You want people to like you and you realize it begins to affect your reporting and it begins to affect how you really are and how clear you're really being about what you think and what you feel and you can't do that or else you're doing yourself a disservice and you're not really a writer, you're just a cultural PR person. There are enough of those in the world.

That's well put. It seems that most of the magazines that you read are just PR for bands without any true critical thought.

And it's too bad. It's a giant machine that doesn't ever seem to sort of end. It's almost like everything follows suit; band puts out record, heralded as the "next big thing;" the second record comes out and they say, "they're not in the sophomore slump, this is a challenging record." And then they take a couple of years off and then they come back with "the most important thing that they've ever released." Nothing can just come out and go, "alright, this is what

this is and what do you think about it?" It's backed by these PR people that just shove it down your throat and all the magazines, that's all they are.

I've never read a really serious piece about any modern heavy metal or rock band that wasn't a lot of...It's one of two things; it's either an obvious blowjob or it's a blowjob hidden behind cynicism. Like Spin magazine is the kings of that shit. They make you think that they're being cynical, that they're being honest, that they're really taking the piss out of... but they're not really doing it.

They're sucking the dick of the band of the day but they're hiding it behind this Pabst Blue Ribbon, hipster, cynicism bullshit, which is just horribly disgusting to a point of where I think people who do that shit should just be lined up and shot in front of the people they care about. But you know, whatever. Like I said, I don't have a lot of friends and I'm not that popular with a lot of the major magazines because I just don't want to play that game. It's not that I'm better than anybody or cooler than anybody or more of a rebel than anybody. I don't feel the need to write another article claiming how great Slayer is. Slayer hasn't put out a record in ten years that means nothing, other than, "listen, it's Slayer."

And it's not that Slayer are bad guys or I hate them or I feel that they should not continue playing around musically but no one has really talked about the fact that, from what I understand, Tom Araya is now a born-again Christian or at least has become highly religious.

And he's doing this to make some money. You know what I mean? It's kind of like, "okay, so where's that?" There are no examinations of what is making the band tick. How much they hate each other. Pick up Spin, Rolling Stone, Decibel; any magazine that covers heavy music and you open up the magazine and each article pretty much reads the same. There are differences in style and questions and attacks, but it's all pretty much the same thing.

The interviews I do on skullsnbones.com, they're mostly e-mail. There's no more days of, "I'm going to spend two weeks on the road with these guys." Nobody wants that; they want instantaneous, "what's happening right now?"

**>>> For more information on Iann Robinson check out the followong:
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WOMEN IN HARDCORE

From film directors, producers, musicians, to artists, the women included in this special feature have not only helped shape the hardcore and punk rock music communities, but are also the voices of its future. Each individual talks about their struggles as women while participating in a male-dominating scene, and how they came to love and embrace what it is they do.

**by Karen Mitchell
Rachel Crawford-Fisher
& Jason Walsh**

Kira

Roessler

of Black Flag

by Rachel Crawford-Fisher

With all that is going on in your life now, what role does music have?

Well, for starters I still listen to a variety of music styles, not all the time, but some. When I exercise, drive, etc... It has gotten more varied, there are new styles I never listened to before and old particulars I have never let go of.

Also I have had a band with Mike Watt called Dos for over 20 years. We are working on our fourth record and do shows every once in a while. More recently, I spend time giving bass lessons to a few students when the time is available.

I record my own compositions and play on some friends' compositions via my home recording studio and up and downloading files...

Black Flag was known for violent shows. As a girl did you feel out of place, or did you learn to embrace it?

Ok ... well they were known



for that, but it was generally nothing to do with the band. There were lots of bands in L.A. that would have pretty raucous crowds... I always related it to the crowd and venue more than the band.

for being a girl and how I felt about the violence... well being kinda small has its effects, boy or girl, doesn't it? Y I embraced it because I related to the violence and anger. Yeah I was scared and intimidated as to whether I could withstand the onslaught. But I was a tomboy, had a big

brother, and thought I was pretty tough though...

Have you ever been in a fight at a show?

Well it depends on how you define being in a fight. If getting punched or outright getting your ass kicked counts, then yes. Can't remember ever throwing any punches at a show though.

Coupla of girls I wish woulda messed with me because I felt so ready to fight them....

Funny though, they never did.

Some of us can barely rock a pair of three-inch heels... how exactly does a girl pull off wearing a full dress on stage while people are breaking each others' noses?

Well a lot of times if you are in the band you can get some distance with the stage or some "back stage" kinda thing... but also I never wore anything I didn't feel any more vulnerable in. I guess I was more comfortable on the last tour and felt like playing with my image with lace and heels was just more of the same anti attitude I had been sporting all along ... Always wanting to be non-conformist including to the "tough guy" bullshit...

A lot of girls try to fit in with the boys, but you were one of the first to pull it off.... Did you even realize it then?

Of course. I had been in bands and been one of the guys most of my life. I played football with my friends when I was 11 and 12. Even earlier I had wars with this girl friend where she would get a little kid army and I would get my big brother and a couple of friends and we would have a war.

The hardest band I ever tried to hold together was an all girl band.

So I always expected to pull it off. I always got surprised by the bullshit boy-girl stuff that



inevitable raised its head too.

In the American Hardcore DVD, you stated that the "Slip it In" cover was, "Sort of making fun of women... or putting them in a certain place." Do you think you played a role in changing that?

Not at all. In some ways I joined in. I mean there are certain kinds of women that create certain situations which make it harder for all of us. The extreme cases do a lot to define us .. the ones who throw themselves at band members in town for one night. The ones whose clothes don't stay on because they are so wasted they don't notice... I don't know. I don't mean to judge them specifically, just that it can then be generalized by the guys who see it a lot at those gigs and they then get to think that is what women are....

The number of female bystanders at hardcore shows is increasing. Sometimes I see a chick showing up the guys, screaming all of the lyrics, and then another with the neon green raccoon eyes, off to the side. What do you think the image both of these types of girls portray compared to the one you did twenty years ago?

Sounds the same. The girly girls wear the wild makeup and belong that way. The tomboys get into the physical mix... Some get into the bands... there are only so many ways into any

clique or community...

The ultimate message in Hardcore was always the unity. When did you see women becoming a part of that definition?

Wow ... I can't answer that because I can't see your premise.

First, I couldn't tell you what "Hardcore" was and just because there is a movie which tries to neatly define it doesn't define it neatly in my head.

Second, in my experience in LA anyway, unity was not a message I heard. The punk rock community was clique driven and different areas were very separate because

we are so spread out. Hollywood, South Bay, Orange County were all pretty different scenes.

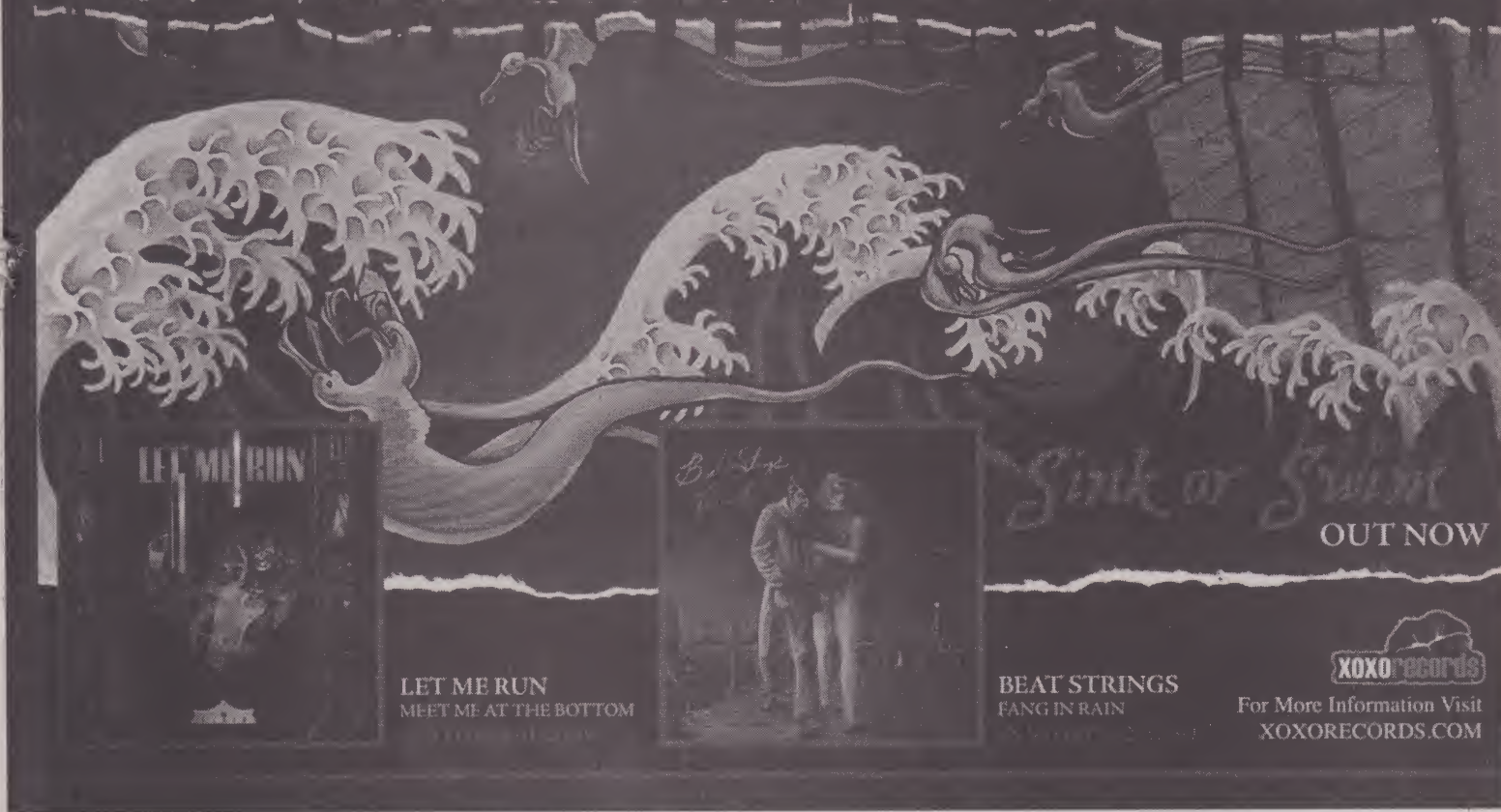
And then if you mean the messages in the lyrics... I couldn't understand them at the gigs. The bands I liked were not sending those messages. Anger, non-conformity, anger ... like that.

What is your take on some of the following, relevant lyrics:

**NOFX "Kill The Rock Stars"
Can't change the world by hating men
Can't change the world by blaming men
Just cause I don't know the reason you're so pissed
Don't dare tag me misogynist**

BLACK FLAG

the GASLIGHT ANTHEM



"There are certain kinds of women that create certain situations which make it harder for all of us."

I thought the goal here was mutual respect.

Good Riddance "A Credit to His Gender"
because you think you've silenced all the critics of your misogynistic lies
but when you wake up from your reveries you'd better realize

you're a model of virility a specimen divine
as you deflower you empower the false ego trapped inside
and by the virtue of your "conquests" you've endeared yourself to those who you hold in high esteem

Mighty, Mighty Bosstones
"Let's Face It"

Why were we put here?
What for? We're unsure.
We sure weren't put here to hate.

Be racist, be sexist, be bigots
Be sure we won't stand for your hate.
Now how far have we come?
How come there are still some who won't let some march
To the beat of a different drum?

Uh I don't know what to say about those. I guess I see the emotions that the bands expresses more completely through the music and less through the lyrics... Maybe it is a trust issue where I don't buy it just 'cause they say it. I don't know. I sure never expect society at large to stop hating and judging ... nor do I expect individuals to.

But striving for something better is cool... if that is what these folks are saying... I am still looking to grow up, maybe we all are...

WOMEN IN HARDCORE

JESS GOLDEY

BY JASON WALSH

Though the hardcore scene has always been predominantly populated by guys, guitarist Jess Goldey of My Turn to Win has never let the fact that she is a woman slow her down. As a founding member of the Philadelphia-based hardcore outfit, she has continued to prove herself as an accomplished guitarist and songwriter, and one of the driving forces that keeps the band always moving forward. Started in 2004 with frontman Dave Rosney, in what

the band calls the "summer of positivity," My Turn to Win has released several demos, E.P.s, appeared on a couple compilations, and most recently released their first full-length, "Weight of the World" on Awake/Strong Records, while continuing to tear down venues along the East Coast.

The 23-year-old grew up in the Philadelphia area and is currently an Elementary Education major at Temple University. With the new year around the corner, My Turn to

Win looks to do a U.S. tour as well as writing new material for a possible new release down the road. I had a chance to talk to Goldey about how she found hardcore, the origins of the band, and what it's like to be a woman guitarist in one of the most aggressive styles of music.

What is it that drew you to hardcore? Where did you first discover that this was something for you?

I always liked Y100. That's what I listened to on the radio. Music wasn't really that big of a deal when I was little, but when I was in high school my friend who liked similar music that I did, like alternative stuff, would always wear H2O shirts to school. I was in like 8th grade and I was like "what style is this band H2O?" It was around when "Abstinence" was just coming out. I went home and I downloaded "One Life, One Chance" on my 56K modem, and I was hooked. I went out and I bought the CD at the Wall.

They've been my favorite band ever since and from that I started loving that kind of music and it just progressed into a whole chain reaction of things. I just loved it, loved everything about it. I played hockey too and this one kid I played with, he told me he used to fill in for Kid Dynamite, so I got into Kid Dynamite from him. He just kept giving me stuff, like Less Than Jake CDs and Suicide Machines and things like that. I know he really liked Madball, and I just started listening to a lot of similar

bands and it just progressed from there. As I got older I started going to shows with people I was friends with.

What was it about hardcore music that spoke to you? It's a lot different than some of your standard different styles of music. It is a very aggressive style and what was it about that style that really spoke to you?

I just love that the songs are real and that I can relate to them, especially with H2O, everything is so positive but at the same time it's aggressive. It's so heartfelt that you don't listen to the music, you feel it. I've compared it to people who don't understand who aren't in this scene, trying to make the analogy, like when you're in your car and you're driving and you turn on the radio because you want something to listen to and you don't really think too much about that. You just turn it on and listen to it. But when I listen to something, I feel it. It's something that I feel and I get chills time and time again.

It's just this awesome feeling that I haven't found anywhere else. It's awesome and addictive and everything that anybody could ever want in a music style, in a genre, or y'know, in a

lifestyle. It's just amazing.

What made you decide to pick up a guitar and start learning how to play?

It's kind of funny. When I was in high school, I guess I was a senior, my schedule got fucked up somehow and I had to go into my guidance counselor. They were like, "Oh, we're going to put you in this guitar class," and I was like "O.K.?" I really didn't have any ambition to play guitar, I never really thought about it before, and they put me in this class. Honestly we didn't do anything in there. They gave us these really shitty acoustic guitars and were like "well, here, we're going to teach you how to play," but they really didn't. It was the first year they had the class and it was basically me teaching myself how to play.

I looked past it and I taught myself and I grew addicted to this instrument. I was like, "I love this!" For my 16th or 17th birthday, I asked my Mom and Dad for a guitar and they gave me one and I just continued to teach myself. I never really thought of what being in an actual band would be like. At that point I was like, "Aww...this would be awesome if that could happen." I never really expected it to

WOMEN IN HARDCORE

and especially to the degree that it's gotten to. I never imagined to do something like that.

So what kind of guitar did Mom and Dad get you?

It was a Fender American Strat. A teal color. Beautiful.

Do you still have it?

I do still have it. I refuse to get rid of it even though I am totally broke. I have a strong attachment to sentimental things and it was my first guitar and we shared so many memories as corny as it sounds (laughs). I don't want to give it away, sell it for something, for money. It's not worth it. It still plays great. My best friend Dave, who sings in the band, he gave me Seymour Duncan Hot Rails pickups to put in it and it made it sound amazing. I still love it, I still play it, and I'm never going to get rid of it.

Well, you can't. That would be ridiculous. One, it came from your parents and two, you laid a lot of blood into it. It's your first guitar.

Yeah!!! I tell people, "I'm broke, I have no money," and they're like "sell something," and I'm like "I don't really have anything to sell that's worth a decent

amount of money except for my guitar." They're like, "why don't you sell it? You don't even play it at shows anymore," and I'm like "Hell, no! Get out of here! That means too much to me."

What are you playing now?

Right now I have an ESP LTD. It's a Les Paul style guitar. It's got a black matte finish with gold trim and gold hardware. It's got EMG pickups and sounds really ballsy. It plays great. I love it so much.

So, how did you hook up with the band? How did that come about for you?

Well, I started hanging out with Dave in 2004. He used to live at this house that did shows. There was a saying, like "Dave's Night," which was like every Wednesday I think, when people would just go over there and play games. I went one night and met him and we just totally clicked and hit it off and we started hanging out. He was talking about how he wanted to do this band and call it My Turn to Win, named after a Turning Point song. It was originally just him sitting in his boxers or something with an acoustic guitar.

I don't even think

Dave can play the guitar. It was just him messing around with an acoustic guitar by himself writing songs about positivity and safe sex and stuff like that, like super silly. I guess he wanted to make it a serious thing and I was like, "oh, I can play guitar somewhat," and at that time I was like, "I can't really play guitar all that well, but I'd be really interested." So, I guess through message boards and things, we found our other guitar player and bass player. Our first drummer, Chad, we just knew him, so he was in it, and it just went from there. We've been through a ton of lineup changes, I'm not even sure how many, in the four and a half years we've been a band. Dave and me are the original members from the start and he's my best friend in the whole wide world even though he gets on my nerves and I get on his, but that goes with any relationship, if you know somebody and you're that close with them.

And that's part of being in a band.

Oh, definitely. You get a bunch of people together that may have like interests but there's always going to be issues.

Oh, no doubt. Being in

a band is like being in a relationship, but with four other people and sometimes it's going to be difficult. But, whatever, you get through those times just like with any other friendship, relationship, family problem, y'know whatever. Relationships have problems and you work on them and you get over it. Big deal. At the end of the day, you aren't always kissing and making up.

How's this stretch been being in this band? You said you've been doing this for four and a half years. Is it a lot of fun? Does it keep you motivated? What is the reason why you continue to do this?

There's a lot of reasons why. I guess I can't really pinpoint one. I mean it's fun for the most part. Right now, we have had a solid lineup for a year and a half. We recently went through a drummer change, but there's not even any bad blood between any of our ex-members or anything. It's just that they had to work and couldn't fit it into their schedule or other differences. It wasn't because we hated them or they were angry with us, it just couldn't work for them. I guess really everything does happen for a reason

because right now I think we're all pretty much content with the lineup and everybody gets along really well. We're like a happy little family but sometimes we all hate each other, but that's normal.

You know we have our quarrels and it's stressful sometimes. It really is all worth it just because playing shows and seeing kids I've never seen before in my life yelling in Dave's face lyrics that he wrote to songs that we all wrote together is awesome. It's an unbeatable feeling, something I never thought would ever, ever dream of happening. I don't even know how to describe it, the feeling I get from playing, being up there sweating, and giving as much as I can. At the end of the set, I feel so dead physically but never more alive. We do this because it's fun and it's what we want to do, and when it stops being fun, and the bad times outweigh the good, then that's when it's not going to happen anymore.

In a style that's dominated by a lot of testosterone, what's it like being a woman playing guitar in a hardcore band?

I'm not going to lie. There's a lot of attention there,

whether it's me or any other female in a hardcore band. A girl can't deny the fact that this world is "dominated" by dudes and you can't ignore that. You kind of just have to accept it and learn to live with it, but at the same time know that you're just as good as any of the dudes. I think it's important to just know that is always going to be there, at least now unless something changes. So, getting mad at something like that, because that's just the way it is, I don't know, I think that's just wasted energy. I think there's a lot of other things you can put your energy into. The scene's dominated by dudes, like more guys play hockey than girls, something like that, you know what I mean. That's just a fact. That's just how it is, but how it affects me is, well, I don't know? I just want to be considered as an equal and I think that I am. I don't have the attitude like, "oh, I'm better than this dude or I'm better than this guy because I can do this and this and this and he can't." I just want to be like everybody else. I don't have the attitude of "oh, I'm better than him because I'm a girl and I can pull my own weight." Does that make sense?

Yeah it does. Do you feel

when you're playing with other bands that acceptance as a peer, and not treated differently because you are a woman? Do you feel that level of acceptance with others in the hardcore community?

For me personally, I feel accepted, that I've earned my place. I acknowledge that there are guys out there who look down upon girls being in what "dudes" activities are supposed to be. I don't have a better word for that. But I know there are guys out there that are like that, so I just keep that in mind but I don't let that bother me. I know that I hold my own just fine, playing in a band or whatever else. I don't care if a guy or girl wants to judge me for whatever. That's their own problem.

If they like me then that's great, if not, I don't feel like I should waste my energy trying to change their opinion. I feel like I can definitely prove to people who think that girls shouldn't do this type of thing, I think I definitely prove them wrong. I've had a lot of girls come up to me and be like, "I want to do that. I want to be just like you." It's such a huge compliment and it's so flattering because I feel like I'm setting a good example.

I'm always watching how I am acting, like what I say, especially to young girls who are saying these things and complimenting me. I hope that if I'm influencing them, that I'm saying and doing the right things in a positive way. There is such a thing as good attention and bad attention. There are girls out there that just go to shows who just stand in the back and hold their boyfriend's coats and things and just follow them around like a little puppy dog and they don't really care about the music even though they say they do. You know, like here today, gone tomorrow type of thing. There's so many girls like that, or dudes, doing it for the wrong reasons.

Overall, I just want to make a good impression for these girls who say these things to me and I want to give them somebody to look up to and they'll be like, "y'know, I can do this. I can do whatever I want to do and not feel like I should be looked down upon by guys or anybody." Everybody should be able to do what they want to do. If they want to do it, there should be no reason why they can't, as long as you are a strong person and follow what you want to do in your heart, there's no reason you should be shut down because people

look down upon that sort of thing.

Exactly, and good for you of being an advocate of that. That's the thing, I think all of us have been drawn to this music and this movement because it spoke to us and another thing, it is a sense of unity and coming together and family.

Exactly. We're all here for the same reasons, whether it's a guy or girl. It doesn't matter. We should all be considered as people here. There's not one gender that's better than the other. If you had your eyes shut and you couldn't tell who was up there on stage, it could be all girls, it could be all guys, you wouldn't know. Purple, gray, brown, black, green. It doesn't matter who you are or what you look like. Everybody should be considered equal and that's that.

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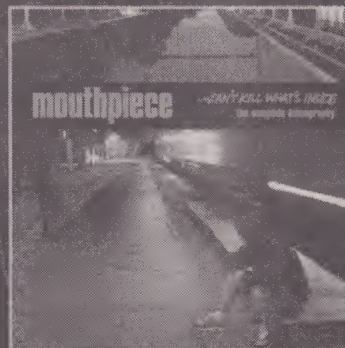
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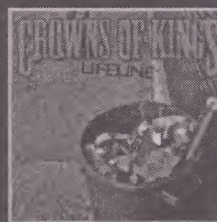
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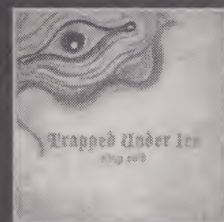
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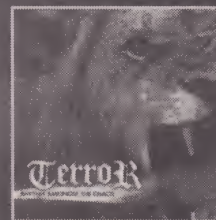
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Photo by MANNY MARES

HEIDI MINX

BY KAREN MITCHELL

"I think I first noticed it when I first got kicked out of the house and a lot of the kids in the punk scene back then were about 17-18 years old and really even the first time I ran away I wanted to make sure they were taking care of me, looking after me." - Heidi Minx

How did you fall in love with hardcore?

I am thirty six now and I have been running around in the scene since I was probably thirteen years old. My friends in high-school, when I was in ninth grade started giving me tapes for bands like Minor Threat, UK Subs, Govern Issue, and some of the local bands that used to be back in Baltimore and DC back then. I also got into bands like Grey March, Darwins Theory. Those were all different bands that I used to roll around with and tried to go to the shows as much as I could but a lot of the times I was to young so we would go to shows over in different communities. I used to go to a lot of shows in church basements.

Maybe when I was about fifteen or sixteen I was going to the weekenders in DC and it was bands like Leeway, Token Entry, Sick Of It All, Crack Down... shit who else? What was Steven's old band...oh yeah Lamito. So, yeah Sunday afternoons, I just remember kicking with Murphy's Law and I think by the time they played I was sixteen and yeah that was Sunday afternoon matinees at the Safari club in DC before that closed up. Bad Brains, bands like that also played.

So, basically it was your friends who got you involved with hardcore? Or were you thinking about getting involved but didn't know how?

I frankly didn't have many friends while growing up so I was always really artistically creative and didn't have money and I didn't fit into so many places and when I started going to this one particular school, you know it was filled with more of the artistic kids; rock

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HEIDI MINX

n roll and rebellious kids that I could gravitate towards. It was then kids were making their own clothes, fucking up their own clothes, didn't fucking care about their clothes and that side of things appealed to me.

At that time I was going through massive problems with my parents. By the time I was thirteen, 23 years ago having black hair and trying to tattoo yourself was considered your parents wanted to try to satutionalize you for. Their was a reason why Suicidal Tendencies wrote a song called "Institutionalized," because on a regular basis parents were threatening you.

"You get a tattoo and were going to kick you out of the house!"

Oh shit! It wasn't even tattoos! I already got kicked out of the house before I died my hair black. It wasn't what it is today. It was just my friends were into it, the music appealed to me and I really didn't like anything else. I was angry and confused as hell. And at the time that was the only thing that I could really relate to.

Exactly what about the lyrics and some of the bands you listened to, what was the one thing that spoke to you?

I think I first noticed it when I first got kicked out of the house and a lot of the kids in the punk scene back then were about 17-18 years old and really even first time I ran away I wanted to make sure they were taking care of me, looking after me. I think part of it was just a group of people that was actually looking out for each other and the other part was going to the shows. At that point I was the physical aggression was (com



Photo by MANNY MARES

mensurate) with mental aggression. I was going through so many different things and you couldn't just sit down and talk about your problems. There was something about getting into a pit dancing and screaming lyrics at the top of your lungs, and wearing yourself out just dancing at a show was really the only suitable antidote for all the different confusion and despite that I had.

What kind of meaning does hardcore have to you in your life? And what would it mean to you if you were not introduced to it?

Hardcore is probably one of the most important things in my life. It pretty much taught me everything that I know. And with the charity that I am doing, Built On Respect, the business that I started Franky And Minx, I'm actually tied down because corporate America doesn't understand it and I really don't like doing business with a lot of other businesses out there because of some of the people I've had to work with.

A lot of them didn't

understand loyalty, and didn't understand how to keep their word. And I think its really hard especially when your raised in an environment where keeping your word, and being mindful of what you say and understand watching out for other people, those are the reasons why I started my charity. Its about taking care of other people. I just got so frustrated with everything. Hardcore has probably been one of the biggest aspects and I am sure monetarily I could say it's a set back. And even sometimes now a days its very hard for me to work with some of the major corporations out there, because it comes with a certain amount of protocol. I don't want to say I cant work with them but its at the point where I can understand the minutia and the grind that comes with it.

Example, I had retailers promise that they would support charity's I was involved with. I'm vegetarian and I was making products out of vinyl. And I worked really hard and created art work for Peta 2, you know I wonder when and where do people

agree, and I have heard so many opinions about Peta 2, but the fact is to me I'm Buddhist. And being vegetarian is apart of our religion. I don't have to kill another animal, to have to survive. So I wont.

At what age did you decide to become vegetarian?

I decided I wanted to become vegetarian at the age of 14. So I think now its been about 5 years. And Buddhism was back in 2001-2002. A part of it I realized came from Karma. You got people like John Joseph, and he's got a book coming out called "Meat is for pussies." When you are really just aware of you know. I mean I don't care who eats meat, who wears leather, but do what you want. If you are wearing a fur coat I think you are a masochist and an abusive asshole. But if you don't have to do it, don't. Some people don't feel well if they don't eat meat, and eat it if you need to. I'm not going to force it down your throat. I just chose not to.


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Pennelope Spheeris

BY KAREN MITCHELL

How did you get into film?

I worked at Denny's and I hop to put myself in film school which I went to UCLA and got a masters in around 1971. And back then not a lot of people wanted to be a film director, at least not like they do today, especially women. When I found film I was just in love. At the time I was studying sciences and art. Which actually film puts the two together. Then I went and produced my first movie because I met Albert Brookes through Lauren

Michaels at Saturday Night Live and I realized I didn't want to be a producer, I wanted to be a director. In producing you have to screw to many people over. So right about that time the punk scene was starting up and between that time I had the first music video company here in Los Angeles called Rock N Reel and with that company I did endless numbers of music videos. But then when the punk scene started all my Hollywood friends, which I had a bunch at that time I told them I was going to go do a movie about Punk Rock. And we're talking about 77'-78". And they thought "man are you out of your mind? Because you could just be stepping right into that Hollywood system." And they even offered me to go into an interview with (----goldy hondet----?) to produce Private Benjamin but I didn't go. I went and shot the Decline. It was the most written about film of that year, and when it

was released which turned out to be around 1980 and that's how everything started to happen.

When the first punk scene started.....

I was hanging out with a bunch of artists at that point and I was also going to a lot of shows. And then I met Steve who owned Flash Magazine and I became involved with those people. It was such an amazing movement, that was happening and it had so much energy attached to it and I was going to clubs all the time. Seeing it and having been in love with music and rock n roll my whole life I thought "I have got to document this." I mean Karen, I really felt possessed. It was weird. I felt like the skies opened up and lightening came down and god said "make this mother fucking movie!"

What were some of the first shows you went to?

Well, I did hang out at the Mask and saw bands such as the Circle Jerks and people in my film really...the Germs, Black Flag, and I saw this awesome band called Pure Hell. You ever hear of em? Their a group of black guys and back in the day their weren't that many black guys or girls that were involved in the scene but man were they awesome. Go to one of their shows and its amazing. It was the plugs, the weirdo's, The Avengers, The Screamers and bands like that. I was compelled by it. We almost had the Go Go's in the movie because I really wanted to represent women, but it didn't work out. And boy am I glad! Because as time went on they became just so bubble gum. You know?

When things don't work out you know its for the best....

Here is my quote on that one....You don't know if something's bad or good until time has passed.

What were some other influences that made you make the movie besides the influence of the punk scene?

I really did feel a sense of obligation about documenting it for history sake. And I can honestly say that feeling of before I made the film and during when I was making it afterwards especially. As time has gone by, they still show this piece in museums around the world and in Universities. Every place that is involved in education. They show this movie just because it documented certain history that hadn't been documented in other ways. It represented clearly and sometimes it was represented in other films but it wasn't right. It wasn't the

real thing.

When your film first started playing in museums did you think "wow this is insane!"

No, because it had happened gradually over the years and I will tell you my very first screening of it was at the Rider Skills of America here in LA, that was where we could get a screen at the time and a women stood up after the film was done and the first comment at the first screening was "how dare you glorify these heathens?" And I thought "Oh my god have I done something wrong?" And then I stood up and thought "fuck you lady! These are human beings. They are doing what they think is the right thing to do and you can bite me!" I think I have that punk attitude, and I think I relate to punk because a lot of them come from very difficult backgrounds and so did I. I am not one of those Hollywood darlings, that had it so nice their whole life. I came from and was raised in a trailer park, and my mother and seven step fathers were all alcoholics. It was a hard bring up. I got the shit beat out of me at the time by the drunks and a lot of people have that. My mother was just a pioneer, she went for it early on. (laughs). Anyway....

We're there any females that you looked up to in general and while making the film?

Yeah! I was really into Alice Bag a lot and this girl called Rag Doll that was awesome, that I had heard about later on. Their was also Michelle Bear, who was in the scene their with Darby and the kitchen. She's now a good friend of mine. The cool thing about punk girls is their not all into looking glamorous and shit. Their just so for real. You know hardcore, it's a dude game.

Example, how many girls do you see at a football game? Actually more girls go to football games now then hardcore shows.

When you first came up with the idea did any of the other bands decline the idea of the you doing the film?

The GoGo's.....I was thinking of Henry Rollins when I did Suburbia and I wanted him to play the lead but he wouldn't do it. And later on he told me that, I mean like two years ago that it was because Black Flag didn't want him to do it which I can understand. I don't remember that to be honest with you. I think every body that we approached wanted to be involved and a lot of people wanted to be in the movie. I kind of feel bad I did not have the Screamers and the Weirdo's in there because those guys were my friends and they were great. If you look at the bands in the Decline those bands from back then were pretty much survived a lot I think due to the film. Where as a lot of the bands that were even more popular in the film did not survive. It's in the public eye because they needed that historical documentation that they existed back then. I also filmed a band called the Gears which this guy Axel was in, probably were Axel Rose got his name and I didn't put them in the film just because I didn't have time in the movie. I am going to do the DVD's sometime. I've been working on them, everybody wants them. You know when its your life's work you just want to make sure its correct.

What else was it about punk that you wanted people to see in your film?

It was the energy and the anger and the protest and the pure commitment. See that is why I didn't like grunge, instead of grunge being angry and

out spoken, it turned in and became all depressed. For me punk and even real heavy metal, not the hair band shit... does the same thing. It's a great artistic expression and that as long as no one gets hurt is very healthy and creative. I just wanted to capture that energy that there was back then. Hopefully I did....

What were some of the controversies?

Well, it was really difficult once I got the film done to get it released. I remember going up on Hollywood Blvd and I just wanted to have one midnight showing so we could prove that it was real because it was a documentary. Documentaries didn't have distribution back then. So up on Hollywood Blvd, they said "Oh no you can't show this kind of a thing because no one will come and see it." So then across the street there was a little theatre which held about 700-800 seats, and it was a dinky outside kind of a theatre and we got a one time midnight screening which we had to pay for of course and they had to shut down Hollywood Blvd because so many people came. Their were 300 motorcycle cops there and I have a picture of it to prove it.

Then I went "okay see people would come!" And then they wouldn't give us the theatre because the thought the theatre was going to get trashed. It was almost like a riot. So that was part of a controversy just getting the darn thing out there. And plus you know people were afraid of punk rock back then. They really were. You look at kids today and go, "what's wrong with these kids?" and back then it was like "oh my god it's the end of the world!" That is part of the job description of youth, which is to change the world. So, how are you going to change the world? By sitting back and being quiet and not protesting? And not picking up shit? You know you have to change the world and as long as people don't get hurt. We can always do that in creative and peaceful ways, and yeah their out there slugging each other which back then was the first time it was ever seen but it

was just outrageous.

Did you ever mosh in the pits?

Ohyeahhhhhh!

I've done it but mostly I've been standing on the sidelines. Because looking at it I had my toe broken a few times because those guys wore some thick steel boots! I know people that have had a tooth or two knocked out. It's mostly guys in there anyway. But I think if I was drunk enough I was in there a couple of times. If I was in there with my boyfriend it would be okay because I know he would protect me but if not then no way. I actually met him ten years ago when we did Decline part III.

Was it hard coming up with the funds for the movie?

A friend of mine told me he had a few friends that wanted to produce a porno movie and I said maybe I can talk him into a punk rock movie. And so I said you know I want to shoot this short dinky movie which cost us \$12 grand. And then once we got out there and started shooting we said that this film needs to be the real deal. So we ended up bringing it up the \$16 grand which cost a lot more but it made everyone really happy. It was just one of those things that came together really all at the right time.

After the first Decline came out what made you want to release a metal version?

Well, that was many years later. This business is really tough. I had been doing these small independent films and barely making enough money just to eat on and then what really got me interested and into the idea was that I was going up to the strip and all of a sudden, in the punk rock days the sunset strip was packed. I don't know if I am going to do it yet but I want to do a

movie called 'A Riot On Sunset Strip.' And its all about the energy which led to the build up to the riot in 1966-67. So I am up on the strip in the mid 80's and I am going to myself, "the strip hasn't been this crowded since back in the punk days. What's going on?" I started going to those shows and everybody had grown their hair out at that point and metal was happening. I just went to a friend of mine and they helped scrape up the money for me to do Decline part II.

How long did it take to direct both movies?

Documentaries take a long time. I did this movie with Sharon and Ozzy which never got released which was called, "We Sold Our Souls For Rock And Roll," (Black Zombies, Slipknot, System of the Down etc) because Sharon didn't have the music ready. But her people said she did but that movie took me three years too make. You know you put three years of your life into one project and no one ever saw it. Wow, I can't believe I got screwed on that one but it took me probably two years to do the first Decline and about a year to do the second Decline. And about two years to do the third Decline. That's really good compared to most documentaries. Some people spend four or five years on them.

DTM Q & A with: Heather Gabel

By Rachel Crawford Fisher
Photos by Chrissy Piper



Your talent as an artist was noticed in your early childhood years... did you ever think it would co-exist with music?

No, but I never thought I'd get to be an artist at all really. It makes sense though since I started going to shows around the time I started getting more into art.

In an interview, you said that your work sometimes reflects feminist themes... can you give examples?

Well you'd have to see the pieces and decide for yourself. I mean, your beliefs come out in what you make. I wouldn't label a piece as "having a feminist theme", but when you see them you can still see where I'm coming from.

What motivates them?

The way I feel about things in my life.

Does your artwork touch some of the common themes found throughout Hardcore/Punk (politics, religion, etc.)

Same answer here as for #2

You read the words of alias Sadie Glutz/Susan Atkins of the Manson Family in the song "Sadie" by Alkaline Trio. Have you contributed to music in any other way?

Not so much, just through cd or t shirt designs but I did group backing vocals on my husbands solo ep with about 8 other people.

Did you ever feel slightly out of place touring with mostly men for over ten years, or did it come to-tally naturally?

No. I always comfortable because they were my friends and I didn't look at it in terms of gender.

In addition to that, you have been around musicians for the same length of time... ever picked up a guitar? Is there anything you can play proficiently?

No, it never really interested me. I played bass with some friends for a little while when I lived in Detroit but I never really felt driven to play music.

Earlier generations of

WOMEN IN HARDCORE

women in similar genres of music have expressed a sense of misogyny in the scene. How do you feel that the way you are received reflects how things have changed?

I don't know if things have changed much really since 10 years ago. There was sexism, racism, etc and there still is only now more people are willing to call other people out when they behave like that.

Bands like Alkaline Trio, Hot Water Music, and The Lawrence Arms are known for drinking pretty heavily... could we have found you toasting the night away with them?

Uh...yeah!

For all of the ladies out there, can you please set the record straight between a female roadie, and a groupie?

Is there actually confusion on this? Man. That sucks.

For more information on Heather Gabel:

www.heathergabel.com





By Karen Mitchell
Photos by Mike Maroney

Over the past few years you guys have been well promoted all over NJ and the US. When did Let Me Run start and what's the meaning behind the band name?

Well, we've only been around since late summer of 2007. The meaning behind the name is pretty much just being free and doing things your own way, real care-free-like.

I'm sure other people also want to know how the band formed. Do you guys have any crazy stories about that?

Travis's old band had just recently broken up and he had already came up with the name "Let Me Run". I had known him through a mutual friend and started talking about jamming some songs out. We found a drummer and I called up my friend Louis to see if he wanted to play too. Things worked out from there and eventually our drummer left and we got Tra-

vis's friend Trevor to play. Ever since then, things have been great.

As of right now you guys are on XOXO Records (home of the Gaslight Anthem). What does it feel like to be on a label that New Brunswick's own Gaslight Anthem started on? Do you ever hate or get annoyed when people promote and compare or compare you to Gaslight Anthem?

It's really great to be on a label that a band like The Gaslight Anthem were on. They're some

of the most honest and hard-working musicians I know and the fact that they're from where we're from gives us something to work for in a way. We do see the obvious comparisons people give about them and us, but aside from that, our music does not sound similar. I mean yeah it's both punk rock and hell, Brian even sang on our record. But we both do things a little differently. The guys in Gaslight are good friends of ours and have helped us out a lot. Usually being mentioned with them is a good thing for us. So no, we don't get that annoyed. People do eventually see that we're both different bands.

Speaking of XOXO you guys just recently released your album "Meet Me At The Bottom," and in a lot of the songs you guys talk about drugs and alcohol. Do you want to discuss some of the songs that mean the most to you on that album? And was their a particular sound that you were going for when writing "Meet Me At The Bottom?"

Most of the songs on the album Travis wrote about the past years of his life. It's not that they deal with serious topics like drugs and alcohol in a negative way, but in a way that others can hopefully relate to. Most of those references are metaphors for other things really. We're a band that likes to drink and have a good time after all. One of the songs that mean a lot to me would have to be "Bastard Sons of Mayhem". It's a song

about us and others who can relate to being in a band and playing music. I don't know, maybe it's cliché to say that, but I really like that song.

I love how the band is so catchy and good at pulling off the pop-punk sound. Who would you say are some of your influences? Do you like Bruce Springsteen as much as Gaslight does? (j/k)

Haha...well Travis and I do love Bruce, but I wouldn't say that it wears as heavy as an influence as it does for TGA. Our influences range from Alkaline Trio and Hot Water Music to Grade and even Shai Hulud (I love Shai Hulud). We all have different influences and it really works well with writing. We've begun writing new songs with Trevor and it's definitely not the same kind of stuff as Meet Me At The Bottom.

You guys also know a lot of people in the hardcore scene, how long have you guys been involved with going to shows and being in bands? Any other bands you guys have been in?

I've been going to shows since I was 14 and I grew up on the New Brunswick scene. Bands like Thursday and The Low End Theory have had a huge impact on me personally when I started going to shows. The other guys have been involved with going to shows since about the same age I assume. I'm the youngest in the band and Travis is the old-

est, so there's some differences in that alone. He used to be in a band called The Stand In, Louis was in Letterbox, Trevor was in Where's Alaska and Fierce Brosnan, and I was in The Dead Season and Gray Lines of Perfection for a little bit.

In the next few days you guys will be leaving to go on tour. Who will you be touring with and where do you plan on going?

We'll be gone for about two months, stopping home for a few days for Easter. The first run is just us and we're going to the midwest and then south to Florida and hitting mostly everything in between. After that we're out for two weeks with Sakes Alive!! from Rochester, NY. That one will be a northeast excursion. If you haven't heard of those guys check them out! They're awesome!

How does it feel to finally have quit your jobs to make this a full time effort?

Sometimes I think about it and get a little nervous, but life is all about taking risks and you only live once. We've all sacrificed a lot to do this band the way we want to and to be able to make this a full time thing is something we've all dreamed of. Hopefully it all works out.

What are some of your goals as a band?

We really want to be on the road as much as possible and

LET ME RUN

never be home. We want to go everywhere in the country and then do it again and again, and hopefully make it to other countries as well. We want to write good songs that people will like and that we like. This band is a big part of all our lives and we want to make the most of what we have been given. We're so grateful to be given the opportunity to do what we do, I don't

want it to ever stop.

What other plans do you have after the tour and would you say we can expect any other releases this year from you guys?

After this tour is over we'll be home for a little bit, and then we're trying to be back out. We're just trying to tour for as much of the year as we can, so chances are we'll be rolling

through a city near you sooner than later. As for new releases this year, we have nothing planned yet. But who knows what will happen by the time 2009 is over.

FOR MORE INFORMATION ON LET ME RUN:

myspace.com/letmerun



CELEBRATING 20 YEARS WITH BOUNCING SOULS

By Rajon Tumbokon

The Bouncing Souls have proven to be one of the most resilient and enduring bands in the history of punk rock. Each year has garnered the Souls a bigger fanbase and new directions, yet Greg, Pete, Bryan, and Mike noticeably keep themselves grounded to who they are and the music they believe in. This year marks the twentieth anniversary of the band's first show at The Court Tavern in New Brunswick, New Jersey, and for that reason, the Souls are releasing one new song a month, beginning with "Gasoline." This past December I had the opportunity to sit down and chat with all four members of the Souls during one of their Home For The Holidays shows.

For two years now, The Bouncing Souls have organized a three-day event in Asbury Park, NJ where they get to celebrate the Christmas Holiday with friends and family. The Home For The Holidays shows signifies pride in their home state and pride in the people that love their music. "We just wanted to be in a place with family, music, and friends," explained The Pete. Greg added, "We were inspired by The Mighty Mighty Bosstones' Home-town Throwdown. It's a great idea because everyone really is home for the holidays, and we wanted a



reason to see everybody and do some shows."

I attended two out of the three nights that were scheduled. The first night featured a lineup of legendary Hardcore bands that have had a meaningful relationship with the Bouncing Souls throughout their tenure. "We didn't really plan it like that," commented Greg, "that's just how it ended up. That's half the fun of putting shows together is playing with friends." The first band to appear on stage was Higher Giant, fronted by Ernie Parada, best known as the singer for Grey Area, guitar player for Black Train Jack, and drummer for Token Entry. I can best describe Higher Giant as a good mixture of Black Train Jack and Token Entry. Their sound possesses a pop-punk sound but encompasses Hardcore roots. The next band to hit the stage was legendary Hardcore band Vision, fronted by Dave Franklin, and have been around for about twenty years themselves. Best known for the anthem-filled full length, "In the Blink of an Eye," Vision brought the South Jersey Hardcore kids clamoring with Stage Dives and Pile-Ons. The third band of the night was none other than Token Entry, a CBGB's Hardcore favorite, reuniting just for this event. Token Entry's frontman Timmy Chunks helped the Bouncing Souls start their record label Chunksaah Records. Token Entry started their set with "The Fire" and the energy of the crowd heightened. With added Pile-Ons and Crowd-Surfs, Token Entry added more fuel to the energy with songs like "Silly String," "Birthday" and a Kid Dynamite cover.

The Bouncing Souls entered the stage on this night with Christmas garb straight out of an 80's Sears Catalog. In fact, my guess about Sears was right. Greg explained, "we bought the sweaters at Sears. We

all went to Sears to do a few family Christmas portraits, so got them all in one shot." Along with a cover of Springsteen's "Born To Run," the Souls filled their second night set with a great mixture of memorable songs throughout the years. Mixed in their set was a ukulele rendition of the Misfit's "Hybrid Moments" and Sick Of It All's "Good Looking Out." A great surprise was The Pete's son playing guitar for "True Believers."

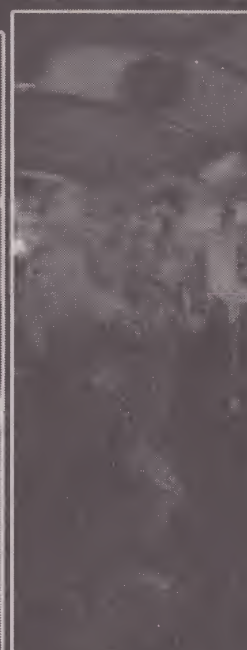
The third day of Home For The Holidays brought equally the type of excitement as the night before, but with a small difference in the type of crowd. This third night seemed to have more of a rock-based lineup with three great bands from New Jersey to start the night off. "Those are all aspects of The Bouncing Souls," commented The Pete, "Punk Rock, Hardcore, and Rock and Roll." The first band to play was New Jersey up-and-comers Let Me Run, the second was Gimme Drugs, and the third was New Brunswick's new hometown heroes The Gaslight Anthem. The Souls hit the stage again with the same cheap yet hilarious "Bill Cosby" sweaters and set the night on fire with another set of memorable songs.

To commemorate the twentieth anniversary of The Bouncing Souls, the band will be releasing a new song on the first week of every month in 2009. For March, the band released a video to accompany the single for the month, the mid-tempoed "Airport Security." The songs will be sold exclusively through digital distribution on Chunksaah.com. Greg went on to explain, "They may eventually get released on CD. But for now they're just downloadable. Also, we have a vague vision of some sort of collectable boxed set for our twentieth anniversary which may contain seven-inches that have been

out of print for years now, and also seven inch versions of these songs, maybe some CD's and a booklet of some sort. We've never done a boxed set, so it seems pretty fun to do." When asked about what to expect from these new songs, Greg answered, "we basically covered all of the bases as far as our songs go. And we ventured out to new bases as well." The Pete added, "We definitely added the next step as well. We basically said, 'what happens, happens.'" Brian continued, "Yeah, if you think you've got us figured out, we'll just keep throwing curve balls (laughs)."

Expect a world tour from The Bouncing Souls starting this spring, where they will be playing across North America, Europe, and Asia. You can also pick up their newest single, "Airport Security" on Chunksaah.com.

TORCHBEARER



by Karen Mitchell

New Jersey has given us great bands that push musical boundaries to the extreme that what may once be considered chaos can now be considered a magnificently crafted piece of music. Within the New Jersey Hardcore scene throughout the years, bands such as Deadguy, I08, and Dillinger Escape Plan have taken Hardcore to unfathomable levels yet still reflect the angst that is embedded in the root of the scene and its community. Torchbearer has picked up the torch (no pun intended) in presenting a type of Hardcore music that

needs more attention than it had been given, a type of Hardcore that crushes your eardrums and leaves you with a smile on your face. Consisting of current and former members of Nora, Mother Night, RSO, and The Low End Theory, Torchbearer is preserving a sound that only few bands out there can provide.

Talk to me about Torchbearer. How did you guys form, who's in the band and what made you guys want to start playing shows?

Torchbearer came about after Amit and Dan's band, Mother Night, broke up. With Nora going into an indefinite hiatus, I had a lot of free time on my hands, and the three of us share an interest in a lot of the same music. After some initial jamming, I brought Sam into the fold to play second guitar and work some noise wizardry, and Dan and Amit brought CJ in to play bass. As a lineup, I think we've got a pretty unique chemistry, with each person bringing a unique set of skills and interests to the table, and the combination seems to have worked really well thus far. We wanted to play shows because, well, that's what bands do! For myself, each element of being in a band has its own unique joys and hair-pulling moments, but the most immediate, fun part has always been traveling and playing shows.

A bunch of you guys are hardcore kids, how did you guys each fall in love with hardcore?

Chris: My falling in love with punk/hardcore has pretty

much always been tied in as much with playing music as much as with the music. Tracking back, I've always been a bit off-kilter, and discovering punk music and beginning the long process of learning how to play drums happened almost simultaneously. Making loud, angry music suited me then, and 25 years later I still wake up every day with the certainty that there's still a lot in the world to be loud and angry about. If you want a particular "event", I can certainly remember early shows that really set their hooks into me: 7 Seconds/A.O.D./Pleased Youth/Bodies in Panic (1983? 1984? One of those), at a rehearsal space in New Brunswick called the Rubber Room. I can remember standing in the back while kids danced, absolutely terrified, but thinking, "yup, this is the best thing ever." I jumped straight from bands like the Sex Pistols, the Replacements, the Jam, etc. directly into a local scene of amazing, fun, angry bands. It's inevitably the kid you know who is a year or two older, and for me it was Sam Shiffman (from P.E.D.), and Paul Decolator (from Pleased Youth, who sadly passed away some years back) who introduced me to the big world beyond what we were doing in my pre-internet high school days.

I'd have to say to you guys after just starting are a few steps ahead of most local bands. You have band experience, recording experience and Amit books shows. Would you guys say you are a bit spoiled? Do you plan on taking advantage of this?

I wouldn't say spoiled by any means, we're simply aware of and willing to put the time into the work that needs to go into getting a band off the ground. In fact, I might say the reverse... we're aware of the fact that we're a new band, and that no one owes us a thing, and everyone has a very low-key and positive attitude about starting something new. We recorded and put out our first EP on our own, and the upcoming EP we're doing will be with Craig and Soul Rebel Records, who was gracious and interested enough in what we're doing to help us out.

I don't really see us starting off a few steps ahead of any band, in most regards, except perhaps in the realm of past experiences in what basic elements a band needs to function. That being said, if you don't take advantage of what you've already learned in the course of your travels, well, that's just a bad move. Both Sam and I have prior recording experience,

and that is something we definitely will continue to use and develop. The benefit of experience is that it gives you a bigger pool to pull from: but I suspect we'll continue to add to that, make mistakes, and learn from them. I think our first record came out pretty well, but I'm hoping that the next record will sound even better, as we learn from the good and bad things we did the first time around. Speaking of recording when is your new ep coming out if it hasn't been released already.

Do you plan on shopping around to any of the different hardcore labels, if so who?

Chris: We're actually are going to start tracking this weekend. I expect that we should finish within a month, as we'll be recording this one ourselves as well, and working around everyone's work and life schedules. I'm sure we'll send the finished product out to people looking into the future, but at the moment we're focused on putting this record together in the best way possible and putting it out with Craig.

For those who dig the EP, talk about each song and what it's about and why you chose the title:

Chris: I'll give you the story for one title for this question, Guantanamobabymonitor. The beginning of the song is mostly noise and feedback, but buried at the center of it is a sound clip from the movie Toy Story. While we were recording the intro to the song, I was listening for my son to wake up from his nap, and he'd fallen asleep watching it. We all abruptly became aware of the ghostly presence of Tom Hanks floating through the room, and recorded a clip that fortunately had some screaming and shrieking in it...and then were amused enough with the results to name a song after it. I suspect our next record will have a heavy British Thomas the Tank Engine influence. As for what's going on with the songs, and what they're about, well that's one of those ten paragraph answers that can be summed up again with the phrase "there's a lot to be angry at". I'll leave it to the audience to take what they hear in Amit's lyrics. Why spoil the mystery?

Can we expect Torchbearer to go on tour full time or do you guys plan on staying local in the New Brunswick area?

Chris: I think that "neither" is the answer to this question. Goal-wise, at this point

we're not going to be doing a lot of extended touring, as we all have various commitments (like "having kids", "getting married", etc.), but I think we're definitely looking beyond just playing in Jersey. We all definitely share a love of travel, and I think that as we can set things up we'll try to start pushing outward and playing as much out-of-state on weekends as possible. So... not a full-time touring band, but perhaps a part-time short touring band that will go wherever they're invited?

What are some bands you would like to tour with? Want to talk about any other upcoming plans?

Chris: I know that everyone is hoping to get to play with Burnt By the Sun when they put their new record out, and I'd certainly like to get out and do weekends with old friends and new. I'd like to play with anyone, pretty much; I think that variety is the spice of life. Other than that, we've got the new record we're recording right now, and we're hopefully going to be playing as much and as far and wide as we can reach given our individual schedules and responsibilities.

While looking you guys up on the Internet there is another band named



Toarchbearer and they are from Sweden. Did you guys have any idea about this?

Chris: Funny story on that. Although this band assembled in 2008, Sam and I have existed as "Torchbearer" since 2004 (hence the odd date on our myspace page!) Sam and Ryan from Poison the Well and I had a recording project we dubbed Torchbearer. When we were hunting for a name, we decided to simply

go back and use the name we'd used before as a more "real" band. At the time we picked the name, the Swedish band in question either wasn't around or had no web presence: but there was a band from PA that had been using the name, and had apparently vanished into the mists of time, so we felt comfortable. If not for the roll of the dice, though, we could have easily ended up with our other project name,

Spirit Buffalo. I suspect we're better off.

Hopefully the Swedish band won't mind sharing the name with us. I certainly don't mind sharing it with them, and if we ever go to Sweden we'll ask to be listed as "Torchbearer NJ" or something.

As a final note, the cd-format for our first EP is just about sold out, but you can down

COLOR OUR WORLD BLACKENED

What do you get when members of well known New England hardcore bands get together to begin a project that mixes Hardcore roots with brutal Metal? You get Blackened. The band consists of Hatebreed bassist Chris Beatie, original Hatebreed drummer Dave Russo, The Distance vocalist Jay Reason, and guitarist Chris Legg from Fastbreak. The band recently released their debut album, the aptly titled "This Means War," on ThinkFast! Records, providing a collection of songs that are a slight departure of their previous efforts, but project an intensity and thoughtfulness of what Blackened symbolizes.



by Rajon Tumbokon

Blackened seems to be a fairly new band. Please tell us about how you guys met, and why you decided to start a band together.

Legg was playing with The Distance prior to our release on Abacus. Around the time of "The Rise, The Fall & Everything In Between" Legg had said to me that he was writing some heavy songs and wanted me to do the vocals. We finally had the time to start it around the summer of 2008. When I

heard some of the rough tracks I knew instantly that I wanted Dave to play drums. Once Dave was on board I mentioned it to Beatie and he was in. Timing really really worked out. When we all got together the songs just came together. We have all been friends for many years, and we came together to just have a better excuse to hang out more. I feel really honored to play with this line up. We added Wayne (who just recently replaced Sean Martin in HATEBREED) right after the studio and we have our

official 6th member Larry Dwyer. Like I said before, its just an excuse to party with everyone.

How do you describe Blackened's sound and style?

Abrasive mid nineties sounding brutality but with a modern touch. I think any listener of heavier music can walk away appreciating what we are trying to do, if they don't then fuck em, we did this record for us.

What does Hardcore mean to you? How did you first get involved with the Hardcore scene?

When I think about hardcore I think about the years of debt, bad credit, horrible tours, lost relationships, horrible shows and you know what, I wouldn't change anything about it. I fell into it at a very young age, and it's been the one consistent thing in my life. I have been very lucky to have a lot of opportunities to travel all over the world and put out some music, meet and work with some amazing people. I was lucky that I had an older brother that turned me onto cool stuff like The Misfits, Murphy's Law, Bad Brains, Agnostic Front. I was hooked! My brother would always let me tag along, I don't think he was too excited about that, but I

am very grateful that he did.

Why did you decide to call the band "Blackened?"

In all honesty, we really did just pick it from a Metallica song. When this first came together it was just to write some songs that we would like. We didn't care what it was called. Also, Dave (drummer) and Wayne (guitar) played in an awesome Metallica tribute band so it sort of made sense, plus have you heard that song?! Shit is hard!!

What are the future plans for Blackened? Will you just keep things local, or do you plan on doing extensive tours and being on the road for a

while?

Blackened is way more relaxed, we are all very busy with our main projects. I know we are planning on doing some touring this Summer, and we have been playing out of state shows, our plan is to have fun, hang out with each other and write some good music. We are already planning our second release, and we are hoping to get over to Europe soon. Honestly, I am just happy that I got to do a record with a bunch of my friends, anything else is a bonus.

***read full interview at www.definethemeaning.com**

ARTISTS YOU SHOULD KNOW



ANARBAR

Although Anarbar is your typical emotional-rock band (Fall Out Boy/Audition) of today, they will have their ways of making you love the band! Their tunes are oh so catchy and their lyrics will make you want to sing a long, even if you despise that type of music. With that said I wouldn't be surprised if these guys were next to hit the top 40 list in Billboard.

>>>>Check out tracks (Where The Wild Things Are) & (Passion For Publication) off their most recent album 'The Natural Way.'



FLATFOOT 56

I never really heard of Flatfoot 56 until I received their album 'Jungle Of The Midwest Sea.' I wish I had listened to this album earlier as I am now finding out they have a sweet sweet sound that reminds me of the Street Dogs. Apparently its been announced that Johnny Rioux of Street Dogs will be producing the bands upcoming untitled album which will be released later this year. I highly recommend you to check this band out especially if you are a drinker and are heavily into punk rock!



BLACKENED

Even though this band has been promoted as featuring current members of the Distance, and Hatebreed, Blackened stands a lone creating an album with a solid start to finish. 'This Means War,' (Think Fast!) is heavy as fuck built with suspense through each track. Hopefully Blackened will continue with this project even though they have their other current projects. I can definately see them being the next big hardcore act to break out.

>>>>Check out tracks 'If I Could Say It All Over Again,' & 'Tirade.'



FOR THE LOVE OF

One reason why I love New Jersey is not only do we have a great hardcore scene, but we get to hear some of the most brutal music that comes out of it. As of late Fortheloveof, is probably some of the heaviest music I have heard and their most recent cd 'Not On My Watch,' should put these guys on the map. Be sure to check these guys out when they come to your town!



GALLOWS

Talk about a band that knows how to make a straight up punk/hardcore record! The Gallows 'Orchestra of Wolves,' is a hit to the face with fifteen tracks of fresh brutality! Each track is filled with hard riffs, screaming vocals & gang vocals. The Gallows prove that they'll be the next big band bursting out of the UK. Be sure to check these guys out at the Vans Warped Tour this year! >>>>Check out track ten, 'Stay Gold.'



ONE WIN CHOICE

If there is one band I know that creates true, and creative hardcore it would be One Win Choice who also hail out of New Jersey. This five piece band just released 'Define/Redefine,' off Jumpstart Records. This album will be sure to jump start One Win Choice with their career. >>>>Check out track five, 'Every Heart.'



NO BRAGGING RIGHTS

No Bragging Rights may look like your average metalcore band but no lies this band pulls some surprises! While listening to 'The Consequence Of Dreams,' I really found this album to be highly enjoyable to listen to. No Bragging Rights has a mix of bands like Thrice/The Receiving End of Sirens. As weird as this may sound they have some emotional vocals that almost remind me of Fall Out Boy in certain songs. Before judging this band I highly recommend you check them out as they will be taking the world on in 2009.



STRENGTH APPROACH

It's funny how when I listen to Strength Approache's album, 'All The Plans We Made Are Going To Fail,' in itunes, itunes says that they are metal. However in my mind they are nothing but the true sound of NYHC! 'All The Plans Wed Made Are Going To Fail,' is by the far the best hardcore album I have received since the early stages of Define the Meaning. Hailing from Italy this band will be sure to make a major impact on the hardcore scene. Check them out when they come to the US this spring!

MUSIC REVIEWS



THURSDAY **Common Existence** **Epitaph Records**



Attention ladies and gentlemen, Thursday is back and are back for good! Thursday's new record "Common Existence," is the record we have all been waiting for from Mr. Rickly. As a long time Thursday fan I honestly thought we had lost them after the release of 'A City Divided By The Light..' However with the signing to Epitaph Records and this new record Thursday has been

placed back onto the map of existence. I strongly believe that with the struggles the band has gone through with their record labels, they have found exactly what they have been seeking. The band still strongly relates to their hardcore roots and what made them in the first place. After the release of "Common Existence," I was luckily enough to catch these guys live in New York and I could not have asked for a better performance. Over all I give Thursday five stars on making one of the best records I have heard. - Karen Mitchell

NEW FOUND GLORY
Not Without A Fight
Epitaph Records



Oh New Found Glory how could you ever let us pop-punk fans down? 'Not Without A Fight,' produced by Mark Hoppus of Blink182 is New Found Glory's sixth studio album and is filled with high motivation and tons of energy just like their previous five albums. Songs like 'Listen To Your Friends,' and 'I'll Never Love Again,' remind me of the good pop punk music that I used to listen to when I was fourteen. The best part is ten years later I am still loving the shit out of this band. NFG

strongly reminds me exactly what it is I love about the classic pop punk. 'Not Without A Fight.' will definately be the album to spark the bands upcoming future as well as the rest of their career. I'm hoping that New Founf Glory will continue making more records and who knows maybe they'll go into the studio to make a real hardcore album. Congratulations you did it again!- Karen Mitchell



BRING OUT YOUR DEAD

**Self titled demo
Unsigned**



I really expected this to be a piece of garbage from the appearance alone. I was pleasantly surprised with a decent production of a typical, but good, hardcore collection. While the vocalist has a pretty good hardcore yell, the lyrics leave a lot to be desired. There doesn't seem to be much thought in that section. For those of you looking for no-frills hardcore, this will satisfy you. It's good background music, in that not much stands out to me. So it's both a good and a bad thing, depending on how you look at it. In general, Bring Out Your Dead have shown they are proficient in the ways of hardcore, and that's about it. Pick it up if it's free. I'd like to see this band grow, because there seems to be potential here. - KAT BOHN

CELEBRITY AUTOPSY

**Fast American Rock N Roll
Razorcake**



Here is a 6 song ep by a punk band. Song titles like "Pull the Pin", and "Beer Gut" pretty much let you know how this band sounds. Kind of reminds me of Motorhead just a bit. It's not bad, just nothing groundbreaking. If you like straight forward punk, and circle pits, go for it. - KEVIN DUNPHY

DEADLY SINS

**Selling Our Weaknesses
People Like You/Durty
Mick Records**



After never hearing of the Deadly Sins I am highly impressed! This five piece sure does know how to put together a solid satisfying 12 track punk-rock record. Deadly Sins hails out of Massachusetts with raspy vocalist Stephanie Dougherty. Their debut album 'Selling Our Weaknesses,' will be sure to attract numerous fans of hardcore and punk in 2009/2010. So don't be surprised if they become your next favorite band, because they are already becoming one of mine. - KAREN MITCHELL

JUMPERCABLE

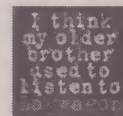
**Jumpercable
MonkeyWrench Records**



Op Ivy vocals over hardcore influenced punk. With urgency and intent, vocalist Spencer sounds like he's ready to rip out his vocal cords and hang himself with them. Tightly distorted guitars crunch through the thirty second intro, making a smooth transition to the floor-punching second track. The drums on this album are a fantastic example of the classic snare-bass-snare-bass punk style with cymbals, galore. It's honestly been a while since I've heard a good hardcore punk band, especially one whose songs are barely two minutes long. Jumper Cable truly lives up to their name, in that this band has successfully revived hardcore punk. The most interesting track is "9 On the Tension Scale." The drums roll endlessly in this song and strike each note with as much vigor as a Trenton crackhead looking for change. Jumper Cable is a band I'd keep an eye on. I'd like to see them a

bit more developed, especially in the vocal section, but they're definitely great for what they are: short, fast, and loud. - KAT BOHN

**LAGWAGON - I Think My
Older Brother Used To Lis-
ten To Lagwagon
FatWreck Chords**



Honestly, I've never been a fan of Lagwagon. I think what turns me off is the general lack of excitement, drive, or even expressed interest. I just don't hear anything that says "WE LOVE THIS! WE'RE SO PUMPED ABOUT THIS!" in any of their songs, and that hasn't changed with this album. With generic lyrics and melodies, Joey Cape forces a raspy mumble over the gutless music. Just because you play fast doesn't mean it's intense. This album follows the same general sound of every former Lagwagon album, but maybe a little more rock and a little less punk. Just as much intensity and interest, though, which is very little, straight down to the mix. I feel like I've heard all these songs before, and that many of them were pieced together from older songs and things on the radio. I guess if you like these traits of Lagwagon you should pick this up. I'm still just not that impressed with them. - KAT BOHN

LIVING WITH LIONS

**Dudemanor EP
Black Box Music**



I'm not sure how the band got it's name but I must say the music is pretty relaxing for an alternative rock band. Living With Lions seems to be the perfect alternative if you are looking for that perfect mix of hardcore and rock. Living With Lions

is proving to be one of the upcoming acts with their release of 'Dude Manor.' Keep an eye out for these guys if they are in your town. - KAREN MITCHELL

SCREAM HELLO Smart & Stupid RedLeader



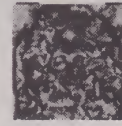
Pop rock for the whole family! 4 songs from these New Jersey dudes. These guys remind me of many of the NJ emo rock bands that were playing when the get up kids were pretty big circa 2000. These guys do their thing very well though. Mid-paced rock with some good hooks in the mix. There's a slow song I can see myself drinking to the next time i get dumped. My only complaint with this one is that the recording sounds too good. I prefer a little muddier sound, but to each their own. listening to this inspired me to dig through my collection and listen to a 7? I had by them from a few years ago, which is also good. - KEVIN DUNPHY

THE REAL MCKENZIES Off The Leash FatWreck Chords




Surely, I have found a new love. The Real McKenzies will get you more fired up than a triple shot of Johnnie Walker...followed by eight more shots of the same. On fire. Full of sing-along stories about mangy dogs, battles, and drinking (of course); Off the Leash is the perfect party-down album. The most notable feature of this Celtic-punk rock band are the bagpipes. Many bands have used bagpipes, sure, but as a mere novelty. Not so with the Real McKenzies. The bagpipes play a major role in their sound and strongly drive each song, tastefully blending with the guitar and bass without fading into the background. It's very difficult to pick just a few standout tracks, but my two favorites are the charged "The Lads Who Fought and Won," the gypsy-like "Ballad of Greyfriars Bobby." These two are most representative of the band. The Lads Who Fought and Won introduces the song with a fierce guitar solo, carry on with epic bagpipes during chorus, and also features a mean mini bass solo. Ballad of Greyfriars Bobby is one of the most danceable, pumped songs on the album. Featuring a plethora of nuanced riffage, this track will be new to you each time you take a listen. By far one of the best albums I've heard in a while. Definitely pick this up if you like your songs short, pumped, and full of whisky. - KAT BOHN

TRAPTHERM Seizures In Barren Praise Deathwish Inc.



It is very difficult to write an unbiased review when you love the band you are reviewing. I'll be honest, I've practically been counting the days for this album to come out. That being said, I am happy to report that "Seizures In Barren Praise" was not only worth the wait, but far exceeded my expectations. It's hard to describe this band to a person who's never heard them. On the surface they could be perceived as a straight up crusty metallic punk band in the vein of Cursed, Disfear, His Hero Is Gone and bands of that ilk. However, I feel they can't simply be pinned down that easily. There is a depth to this music that few bands in this genre have even begun to tap into. "Fucking Viva" grabs you immediately with a mid paced guitar riff and Ryan McKenney's instantly recognizable vocals. From there the song builds with huge drums until the band explodes into the groove that finishes the song off. As "Targets" kicks in, you already know that they aren't fucking around. The next four songs are a sonic beating that don't even give you a chance to catch your breath. This is how it's done motherfucker! "Gutterbomb Heaven on the Grid" slows things down a bit with deep drums and guitars providing atmosphere before the song kicks into a sludgy groove. "Invertopia/Class Warmth" and "Roam/Absent Civilian" again go straight for the throat with caustic d-beat precision. The final song "Mission Convincers" is a dirge of the highest caliber. 7+ minutes of sludge that would make Eyehategod proud. -BRENDAN K DUFF



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